

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

IN THE  
NATION'S CAPITAL,

## THIS IS THE ONE TO BUILD ON!

NBC  
WRC WRC-TV  
957

### SHOULD YOU BUY BARTERED TV TIME?

Clients are split on the controversy as more deals hit the market. Here are pros and cons of bartered time deals.

Page 33

### Walter Lowen on radio-tv manpower

Page 36

### Has Pulse found an all- media yardstick?

Page 39

### RADIO BASICS: buys, audience, trends, set data

Page 47

d of May, the city of Washington witnessed the laying of  
stone for WRC-TV's new \$4 million plant, the first building  
designed from the ground up for Color Television. It  
represents the most complete, up-to-date radio facilities.  
metropolitan Washington and for the nation as a whole, the  
stands as a promise of bright and colorful things to come.

For advertisers to the Washington market, it represents a strong  
connecting link between a successful past and a more brilliant future.  
More than ever, you'll find that WRC-TV is the solid cornerstone for  
your advertising plans in Washington.

SOLD BY  SPOT SALES WASHINGTON, D. C.

**WRC-TV • 4**



# 357,340

## TV HOMES!



The GREEN BAY market is . . .

1165 ft. A.A.T.

...One of the **FIRST 50**  
markets in the U.S.!

*By TV Homes Count\**

...**Second Market**  
in Wisconsin

*Second Largest TV Homes Count\**

More Than a Million People

More Than a Billion  
Dollars Retail Sales

ABC & CBS

Lowest Cost, Any Way  
You Figure It, In Wisconsin

*\*Television Magazine, April 1957*

# WFRV-TV

GREEN BAY, WISCONSIN

Soren H. Munkhof  
Exec. Vice Pres. & Gen'l. Mgr.

HEADLEY-REED TV  
Nat'l. Rep.





# One Stands Out In Des Moines, Iowa

...and for more reasons than the spectacular  
**LIGHTED TOWER**

**HIGH RATINGS  
AGAIN &  
AGAIN!!**

**KRNT-TV**

NEW A. R. B. REPORT SHOWS  
KRNT-TV WITH

**19** OUT OF TOP **20**

315 FIRSTS OUT OF 474  
QUARTER-HOURS, NEWS  
RATINGS UP TO 46.6

KATZ HAS THE FACTS ON  
THIS COWLES OPERATION



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

### Should you buy bartered time?

- 33** Clients are split on this controversy as more deals glut the market. Here are the pros and cons of barter with the possible repercussions

### Walter Lowen on ad manpower

- 36** An expert in advertising personnel placement views the current Madison Avenue scene, finds salaries at a plateau, unemployment at a minimum

### Found: an all-media yardstick

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### Humor proves the perfect sleeper

- 42** Serta Mattress Co. of Pittsburgh using zany commercials and feature film, went from 14th to fifth place among 44 Serta assembly plants

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## In Upcoming Issues

### Who will make radio's first big nighttime buy?

An analysis of the factors which make a big nighttime radio breakthrough inevitable, including costs, audience reach

### Preview of network tv programing

Coming up next issue, the fall nighttime network tv schedule with program cost estimates, cost comparisons with the seasons past

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**Sponsor Publications Inc.**



# LARGEST AUDIENCE

OF ANY STATION IN IOWA OR ILLINOIS (outside Chicago)

According to Nielsen Coverage Service, WOC-TV Leads in ALL Categories: Number of Homes Reached Monthly, Number Reached Weekly . . .

Weekly and Daily Daytime Circulation;

Weekly and Daily Nighttime Circulation.

## WOC-TV COVERAGE DATA —

Population	1,568,500
Families	484,800
Retail Sales	\$1,926,588,000
Effective buying Income	\$2,582,388,000
Source	1956 Survey of Buying Income (Sales Management)
Number TV Homes	317,902
Source	Advertising Research Foundation

WOC-TV • Davenport, Iowa is part of Central Broadcasting Company which also owns and operates WHO-TV and WHO- Radio • Des Moines

The Quint-Cities Station  
—Davenport and Bettendorf in Iowa; Rock Island, Moline and East Moline in Illinois.



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WOODWARD, INC.  
EXCLUSIVE  
NATIONAL  
REPRESENTATIVE



## WBRE-TV Means

### **PERFECT PICTURE COMMUNICATION**

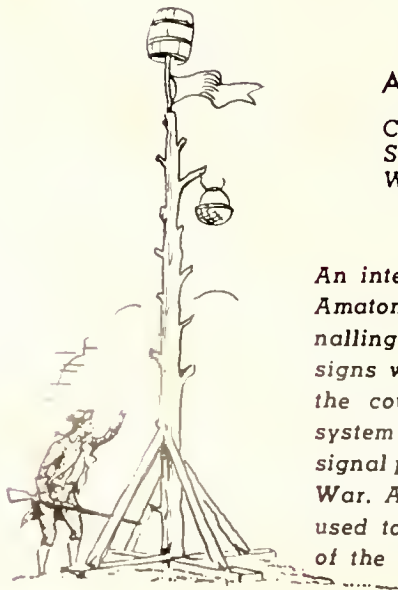
*to the people of 19 Counties in N.E. Pennsylvania*

An apple or a lovely lady individually make a pretty picture . . . together they communicate a message . . . and that message is natural picture perfection which your clients products or services get on WBRE-TV . . . in full-color or black and white. And with 2,000,000 potential customers to see your message WBRE-TV is the "one" station in Northeastern Pennsylvania that guarantees coverage and eye appeal.

AN **NBC** BASIC BUY : National Representative : The Headley-Reed Co.

Counties Covered:	LUZERNE	LACKAWANNA	LYCOMING	COLUMBIA
	SCHULYKILL	NORTHUMBERLAND	MONROE	PIKE
	WYOMING	SULLIVAN	SUSQUEHANNA	BRADFORD
	LEHIGH	SNYDER	MONTOUR	CARBON
				CLINTON
				WAYNE
				UNION

An interesting method of communication was used in 1690 by Amateurs a French physician who conceived the idea of signalling with flags and crossbars on poles and reading these signs with the telescope. Unfortunately, Amateurs did not have the courage to push his theory and others profited by the system he originated. Cumbersome adaptations of Amateurs' signal posts were used in this country during the Revolutionary War. A barrel, a flag and a basket mounted on a pole were used to convey a variety of messages by changing the position of the articles.



**WBRE**  
TV Channel 28  
WILKES-BARRE, PA.



## NEWSMAKER of the week

**The news:** After soft-pedaling tv for two seasons, Pontiac will slap down a cool \$5 million or so on video to push its 1958 model. Telerision will play a key role in a crucial drive to recast Pontiac's brand image for a greater appeal to younger America and to fight off the encroachments of both high- and low-price autos.

**The newsmaker:** Ernest A. Jones, 43-year-old president of MacManus, John & Adams, Pontiac's agency of long standing, created a stir about a year and a half ago with his statement that tv is not a prime medium for moving hard goods. The reaction rather surprised him—particularly the trade press headlines, which tagged him with an anti-tv label. This is not true at all, says Jones, and points to Pontiac's new plans for tv, which include nearly \$3 million for half a dozen specials and the pro-football playoffs on the network. Nor, Jones maintains, does this represent a change in his thinking. He'll still stand by his statement but wishes that people remember that the key word in it is "prime." After all, he adds, tv will still account for no more than 25% of Pontiac's ad budget during the coming season.

Whatever the percentage, tv, by Jones' own admission, will be employed as a spearhead in a campaign of great importance to Pontiac: To turn that car from a family-type auto with an aura of dependability into a brighter, more youthful version. This face-lifting drive requires both impact and speed—tv, Jones feels, fits the bill on both counts. "It can change a brand personality faster than any other medium."

This marketing strategy is not just an excuse to give copywriters a zippy theme. Pontiac shares with other medium-price cars a squeeze from both lower-price cars (whose fancy models are actually in the medium-price category) and luxury makes (which owners of low-price cars often leap to when taking a step up the social ladder).

Jones will be constantly in touch with the marketing steps which attempt to solve this dilemma. Though as president, he works on all accounts, Jones is especially close to Pontiac and was running the account just before being made president in December 1955. As a matter of fact, he started his career with Pontiac when he came to work at MJ&A 19 years ago as a "dog robber" (meaning one who works in a lowly capacity). He worked under the then MJ&A president W. A. P. "Wap" John, but also learned plenty about the auto business from the late James Adams and Theodore MacManus, both of whom had more than a little to do with Cadillac, also a MacManus, John & Adams account.



Ernest A. Jones

## PRIMARY MARKET

400,000 people in the Ann Arbor area respond primarily to local radio. It's a huge market AND NOT ADEQUATELY COVERED BY OUTSIDE STATIONS.

## ANN ARBOR AREA

Includes Plymouth, Ypsilanti, Livonia and 23 important industrial communities in Michigan.

## FIRST in PULSE\*

Most recent Pulse indicates WHRV's strong superiority...18 firsts (half hours) out of 24.

## WHRV

1,000 watts abc 1600 kc

Major league baseball,  
University of Mich. sports  
Detroit Red Wing Hockey

6:00-9:00 A.M. Joe and Ralph,  
famous in Mich. area

Write for special merchandising plan or contact:

**BOB DORE ASSOCIATES**  
National Representatives  
*the door is always open...*

\* JUNE '56 PULSE



1

"Response to a new Cudahy meat package introduced via WXIX has been so great we just can't believe it. Sales are up 300% and still growing!"

2

"I'm really sold on the Saturday night television program. It's helped sales volume in my territory. Customers keep calling for the package they saw on television and the retailers keep re-ordering from me. Full credit for an excellent job should go to WXIX."

3

5

6

"WXIX has made our brand name well-known throughout Milwaukee... and it shows in our sales. Look for a heavy increase as we go along."

# Good

1

A. J. McCULLOUGH, Advertising Manager

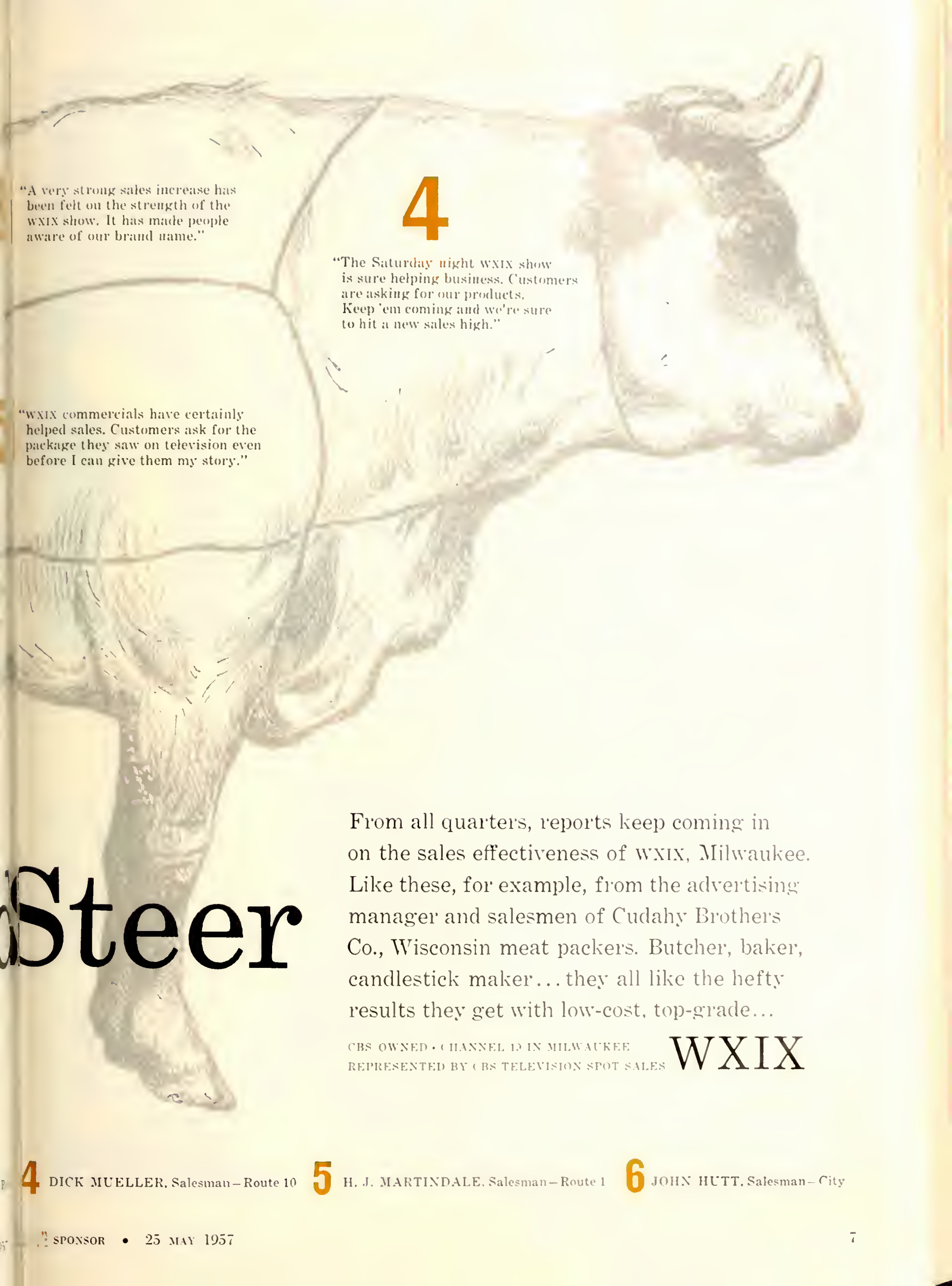
2

JIM EHAROSHE, Salesman—Route 9

3

ED BEHMKKE, Salesman—Route





"A very strong sales increase has been felt on the strength of the WXIX show. It has made people aware of our brand name."

4

"The Saturday night WXIX show is sure helping business. Customers are asking for our products. Keep 'em coming and we're sure to hit a new sales high."

"WXIX commercials have certainly helped sales. Customers ask for the package they saw on television even before I can give them my story."

# Steer

From all quarters, reports keep coming in on the sales effectiveness of WXIX, Milwaukee. Like these, for example, from the advertising manager and salesmen of Cudahy Brothers Co., Wisconsin meat packers. Butcher, baker, candlestick maker... they all like the hefty results they get with low-cost, top-grade...

CBS OWNED • CHANNEL 12 IN MILWAUKEE

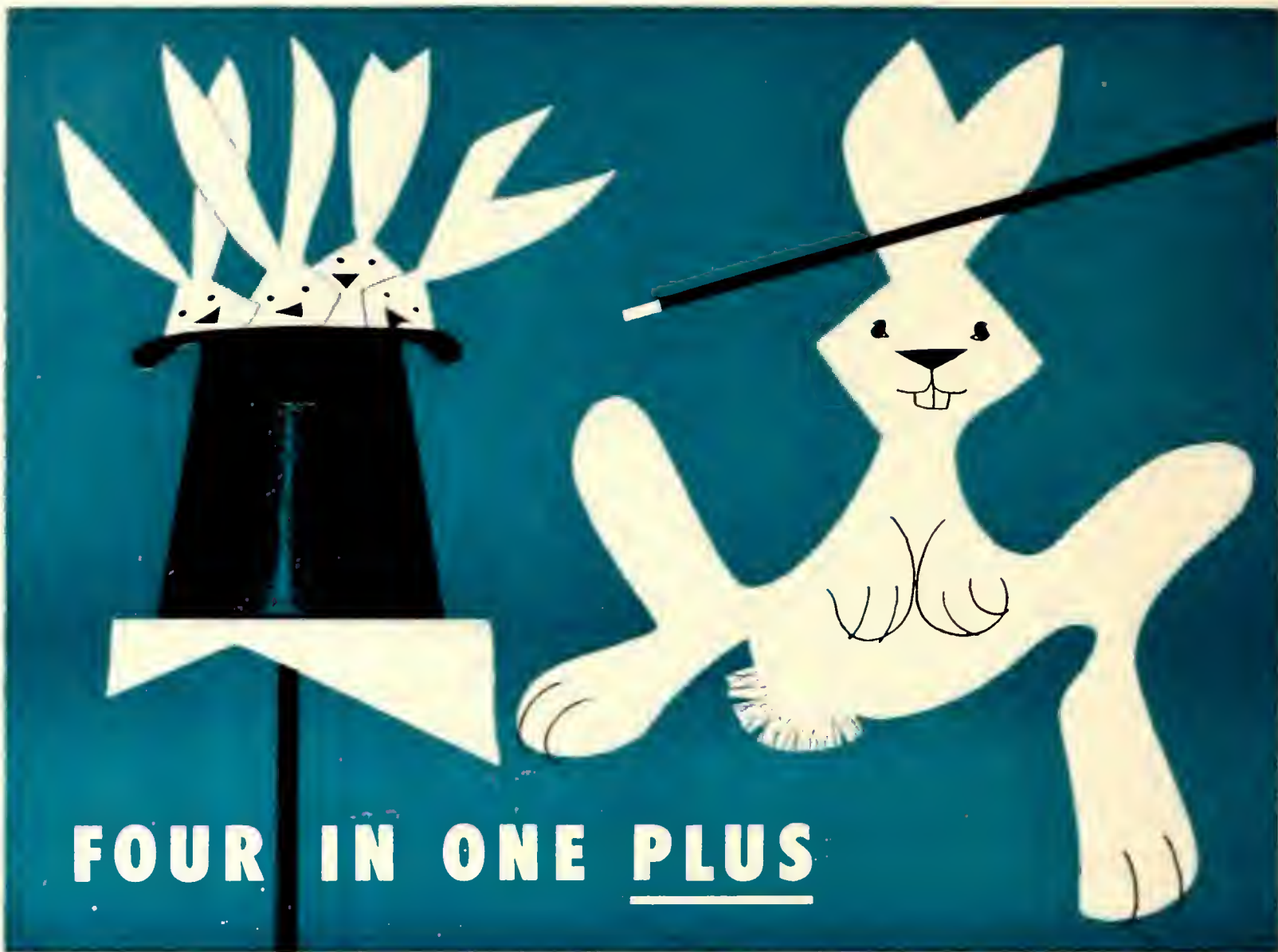
REPRESENTED BY CBS TELEVISION SPOT SALES

## WXIX

4 DICK MUELLER, Salesman—Route 10

5 H. J. MARTINDALE, Salesman—Route 1

6 JOHN HUTT, Salesman—City



## FOUR IN ONE PLUS

This one television station  
delivers four standard  
metropolitan area markets plus

- 917,320 TV sets
- 1,015,655 families
- 3½ million people
- \$3¾ billion retail sales
- \$6¼ billion annual income

# WGAL-TV

LANCASTER, PENNA.

NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

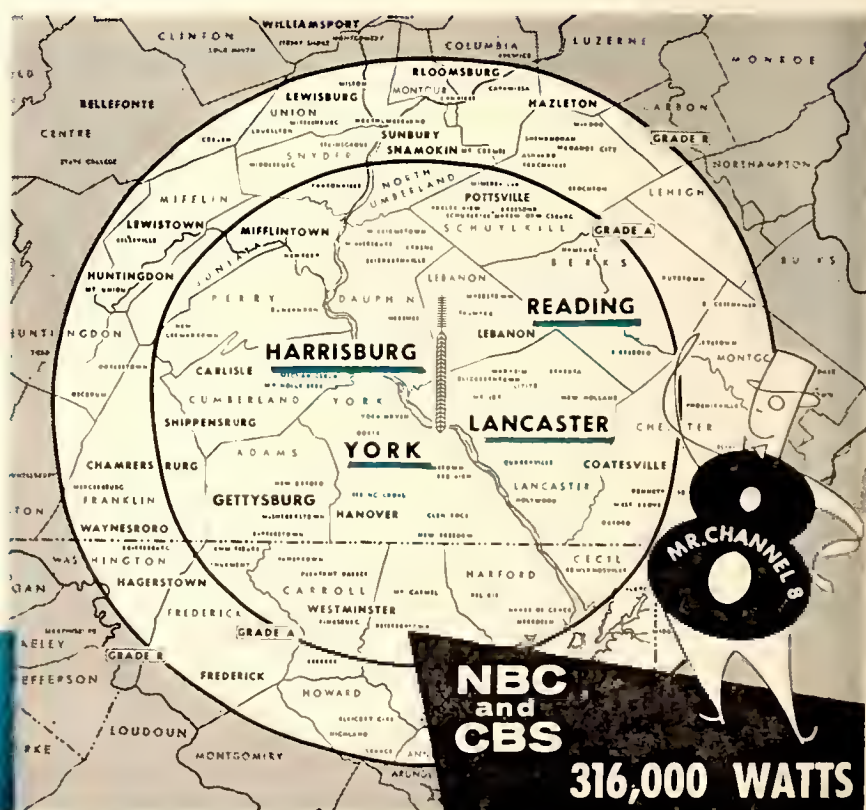
Representative:

The MEEKER Company, Inc.

New York  
Los Angeles

Chicago  
San Francisco

### CHANNEL 8 MULTI-CITY MARKET





# SPONSOR-SCOPE

25 MAY  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

Now that tv is pretty well on the rails for this fall, radio is moving forward as the No. 1 attention-getter.

This week you could sense the excitement continuing to kindle around what once had been considered a humdrum—if not ramshackle—medium.

Keener and more sensitive reps even were beginning to evolve a kind of “motivations” philosophy about radio and its comeback. Here is what they told SPONSOR-SCOPE:

In pinpointing a pitch to an advertising prospect, try to address yourself to a member of the older generation. He'll be your best booster, because:

- He came up in the heyday of radio, and likes to be identified with its glamour and successes.
  - He has an appreciation of what the medium can do.
- Somewhat curiously, though, the younger fellows—heretofore prone to pooh-poo radio as a buggy-whip curiosity are beginning to soften up. That may be due to:
- Ford's spectacular \$5.5 million (gross) network buy.
  - Radio's insistence that it has never lost hold on the public, that it's economical, and that it “stays modern.”

Finding attentive ears for radio's story may not be so hard as you might guess offhand. That's what Walter Lowen, retired personnel expert, implies in a talk with SPONSOR (see page 36).

Lowen ridicules the much-quoted wheeze that advertising is a young man's game. Says he: **The average age of men in key spots is 55.**

(Incidentally, Lowen also thinks that the clover on Madison Avenue is about as high as it will get for a while—there's no acute manpower shortage, so salaries are topping off.)

Henry Schachte, Lever Bros. ad v.p., is a firm disciple of the cult that says, “When in radio use lots of it.”

His comment after listening this week to a radio network pitch:

“We've never had a failure where we used frequency.”

A partner in a major rep firm has accompanied his salesmen on their agency rounds for two weeks to find out what services media people want most these days.

His findings, as digested in an office memo this week:

- 1) A clean and clear availability sheet showing rates, programing, and rating.
- 2) A program sheet showing the availability of locally produced shows, with names of personalities, description, etc.
- 3) A digest of the station's rate card attached to all forms of information.

Somewhat surprisingly, few buyers want data about the station's market. They figure most such material is dated; moreover, the agency's own research or marketing department has information of this type on file.

A film theatre operator in Lincoln, Neb., once more validates the old adage that if you can't lick 'em, join 'em.

The local Varsity Theatre is buying spots on KOLN-TV's late movie show to sell the house's current attraction. Box office results after three weeks: excellent.

You can work yourself into a fine state of schizophrenia over the air media these days. Are the networks causing the spot people undue headaches? Who's doing what to whom?

This week the cold, mathematical facts emerged:

- CBS and NBC radio continued pointing to the biggest first quarter in several years.
- Meantime SRA reports a 40.5% zoom in gross spot sales—\$48,829,000 for the first quarter this year vs. \$34,750,000 for 1956.
- And TvB boasted of a \$116,935,000 initial three months vs. \$100,209,000 the year before.

(For details, plus a breakdown of tv spot, sponsor expenditures for 1957's first quarter, see page 43.)

Madison Avenue agencies this week described Bob Eastman, ABC Radio Network president, as behaving like a man with a well crystalized plan of action.

Among the things he's been telling them:

- ABC Radio means to establish a realistic, happy relationship with affiliates, making sure that everybody gets a gratifying piece of the pie.
- ABC Radio will practice strict adherence to the rate card.
- All network programming will be pretested (live), evaluated in light of local programming needs, and checked for advertiser-agency impression before it goes on the air.
- ABC Radio conceives of its shows in terms of actual sales results—not just ratings.

A top rung Madison Avenue agency this week declined to accept a radio network's unsolicited "bonus" on a three-months' buy.

The network was told: "Please bill us according to the ratecard. We want to avoid the embarrassment of finding out later that one of our client's other agencies got an even better 'bonus' than ours."

**Problem:** Catch a special audience; Catch it away from home; and catch it in the act of consuming your product. Here's this week's answer:

The buy is a late Friday evening quarter hour on WRCA, New York, by Schaefer beer through BBDO for a minimum of 13 weeks.

The target is **boatsmen**—whose weekend stores usually include both a portable radio and a case of beer.

Program content: **Weather and tide reports, and taped interviews** with air personalities who likewise are weekend boatsmen.

Within six weeks, CBS Radio's nighttime and weekend sales plan, **Impact**, has quadrupled its sponsored segments.

The scoreboard: On 15 March (when the plan went into effect) 11 segments; 13-week orders as of 1 June total **44 segments**.

Matching NBC Radio's \$200,000 order from **Pabst**, CBS Radio this week picked up a weekly quarter-hour for **Godfrey** from **American Home**, effective 3 July.

This experience by a major agency may not be entirely typical, but it indicates that few radio stations have their heart and soul in **NCS#2**.

The account involved in this instance is budgeted at around \$2 million, with distribution in New England, New York, Pennsylvania, and Maryland.

The client wanted to switch from newspapers to spot radio on a 52-week basis.

So the agency asked reps for coverage information based on **NCS#2**.

**Unanimous reply from reps:** Sorry, we don't have it.

Now the agency is solving the problem by (1) taking the interference-free contours of those stations within the product's marketing area and analyzing the Pulse on all counties involved; (2) selecting its list by estimating which stations produce the largest audience in a given area at a given time.



NBC-TV isn't putting much heat on sponsors to telecast their shows in color next season.

Whether a facilities rate card for color will be issued is still undetermined. At present, the only extra charge is for use of the color studio.

NBC TV's earlier efforts to impose a color quota for films controlled by the network drew protests from agencies. (The additional cost for color in a half-hour film show is \$8,000.)

Trends have a way of sneaking up in tv: Thus the trade suddenly has discovered that next fall there will be almost as many shows headed up by vocalists as westerns.

SPONSOR-SCOPE's check this week of paid programs set for fall indicates 11 westerns and 10 programs fronted by singers.

The vocalist roster: Perry Como, Eddie Fisher, Dinah Shore, Patrice Munsel, Gisele MacKenzie, Patti Page, Pat Boone, Guy Mitchell, Frank Sinatra, Ernie Ford.

In terms of actual hours, it doesn't look as though film will clobber live programming too badly in the sponsored lineups of the three networks next fall.

This week's count shows 29½ hours of film and 26 hours of live programming. The ratio: 54 film to 46 live.

Last fall the ratio in hours was 53 live vs. 47 film.

A sign that prospects for network tv program sales are thinning out: One of the leading Hollywood producers offered his show on a guaranteed-circulation basis.

The Madison Avenue agency approached by the producer told SPONSOR-SCOPE the only reason it turned down the deal was that it couldn't use that particular property.

Sliderule prophets have dreamed up still another method for determining which of two available shows is the right choice for a particular product.

As explained to SPONSOR-SCOPE this week, the formula works this way:

Say the product is bought mainly by people under 50.

Program A gets a 30 rating, but 50% of the audience is over 50. Reduced to actual "sales weight," that rating becomes a "potential market" of 15.

Program B has a 20 rating, but 80% of the viewers are in age groups under 50. Applying the "sales weight" principle, your "potential market" rating becomes 16.

That's slicing it pretty thin—but as one agency tv executive put it, "Life would be too simple for the creative judgment were it not for the mathematician."

For sponsors curious about where their money goes when they buy an expensive live show, here's the cost breakdown for a typical musical hour priced at \$100,000:

Permanent star (\$6,000) and guest stars	\$36,000
Choreography	3,000
Producing staff	3,000
Writers and royalties	4,000
Orchestra, chorus, arrangements	7,000
Studio production, cameras, wardrobe, etc.	18,500
Talent agency controlling the star	3,000
AFTRA, social security, taxes	2,000
Contingencies	1,500
Network's share for creation, supervision, etc.	7,000
Client agency's commission	15,000
<b>TOTAL</b>	<b>\$100,000</b>

The tricky, animated lead-in for commercials seems to have lost much of its bloom among advertisers.

In fact, a counter-trend toward more and more live-action film definitely is in sight.

SPONSOR-SCOPE this week asked the 10 leading agencies about their use of live-action vs. animated commercials in recent months, and the ratios averaged out to:

**Live-action, 80%; animated commercials, 20%.**

Moreover, the same check also indicates that commercial production is becoming well stabilized, for cost estimates from producers now are amazingly close. One agency reported that recently in a bid for a \$4,000 project **three producers were only \$10 to \$20 apart.**

The drop in the ratio of animated cartoons seems to indicate that **cycles in commercial popularity change with about the same rapidity as cycles in entertainment programing.**

The sad fortunes of animation—one agency commercial director told SPONSOR-SCOPE—might be traced to a combination of **ultra-stylism and imitation.**

He put it this way:

UPA's high-style technique exploded a trend. Then some UPA employees went off on their own and developed variations and abstractions of the UPA style. Eventually that **can-celed out the novelty and brought about a "phoney" tinge.**

**Bristol-Myers is cutting back its local feature film commitments** end of next month, dropping Philadelphia (but retaining New Orleans and Fort Worth).

B-M ad manager Don Frost's commentary to SPONSOR-SCOPE on the firm's sponsorship of feature films:

**"These campaigns have worked out very well for us. The ratings and results have been good. Our withdrawal from Philadelphia is just a case of wanting to make a change in markets where the pressure at the moment is not so great."**

Frost added that plans for using feature films in other markets weren't firm right now.

**J. B. Williams soon may be readying a campaign for its new version of Aqua-Velva.** The story behind this change could become a legend similar to the one about the advice to Coca-Cola: "Bottle it!"

What happened at Williams was this: **Somebody suggested changing the color of the after-shave lotion from amber to blue—because blue is associated with coolness.**

A field test was made in which "guinea pigs" were asked to apply the amber-colored liquid to one cheek and the blue version to the other. Almost unanimously the **blue lotion was voted more cooling than the warm-hued one.**

**What is the immediate ambition of a timebuyer?**

SPONSOR-SCOPE did a random check among 20 this week and found their dreamstuff was to:

**Get out of the details of timebuying as quickly as possible and become a member of a product group.**

This also has its rueful side: Before a timebuyer can move up, he or she has the tedious task of **breaking in a successor.**

**For other news coverage in this issue,** see Newsmaker of the Week, page 5; New and Renew, page 55; Spot Buys, page 64; News and Idea Wrap-Up, page 68; Washington Week, page 81; SPONSOR Hears, page 84; and Tv and Radio Newsmakers, page 90.





## NETWORK QUALITY

*at the local level!*

## WIDE, WIDE TEXAS

The show — Wide, Wide World, the engineering and production facility — KPRC-TV, the assignment — live camera coverage of the 70-mile Houston ship channel from sea, air and land in a 20-minute period. A 48-man KPRC-TV staff with supplementary personnel and equipment delivered coverage for the network, using nine cameras located on a shrimp boat, helicopter, battleship, moving truck and atop a grain elevator. The art of knowing how in Houston belongs to KPRC-TV . . . the most potent advertising force in the Houston market!

# KPRC-TV

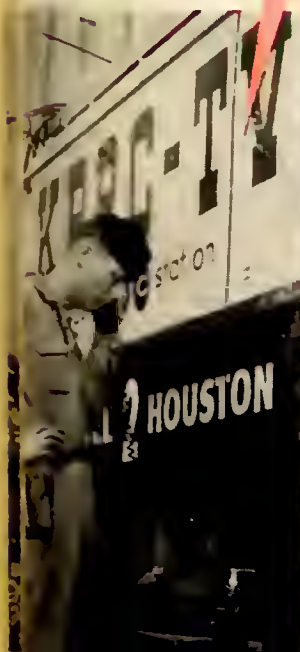
H O U S T O N  
C H A N N E L 2

**JACK HARRIS**  
*Vice President and General Manager*

**JACK MCGREW**  
*National Sales Manager*

**EDWARD PETRY & CO.**  
*National Representative*

KPRC-TV . . . FIRST IN EXPERIENCE WITH OVER 900 MAN-YEARS





GRO



# WTH



*The April National ARB, just out, shows: In daytime entertainment programs, NBC Television now leads the second network in 15 out of 18 competitive quarter-hours. In just one year, NBC Television's daytime entertainment audience has increased 48%. This is the greatest one-year growth-story in the entire history of television.*

## **NBC TELEVISION**

## CASE HISTORY —HOTELS



**Disneyland Hotel**, adjoining world-famed Disneyland Park, had two problems at the start of 1957:

1. Guests had registered from 40 states and foreign lands, but not enough of them were from Southern California.
2. Superb convention facilities weren't being used sufficiently by clubs and businesses.

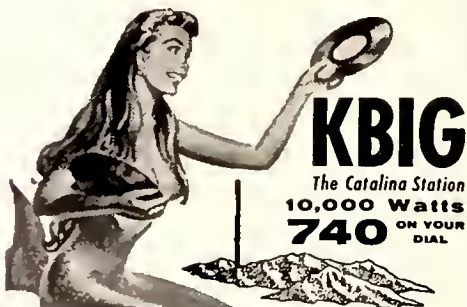
**Edward L. Koblitz**, President of The Edwards Agency Inc., Los Angeles, aimed squarely at both targets with a human-interest radio news commentary late each afternoon on KBIG.

"We Sought the Medium which would give greatest coverage at most reasonable cost" writes Koblitz. "We wanted to beam heavy into Los Angeles and Orange Counties and along the Coast from San Diego to Santa Barbara. Happily, *Sidelights in the News*, expertly created by your program director Alan Lisser, has proved the magic answer in attracting local clientele to this fine resort hotel."

"To Sell Our Meeting Facilities, we stressed 'Make Your Convention a Family Affair', devoting entire commercials to businesses who became our customers."

"Our Guest List today shows a record number of names from local communities, and business usage has hit an all-time high: . . . proof indeed that KBIG really registers throughout all the Southland."

Ask your Weed man for other case histories aplenty to help you evaluate Southern California radio.



**JOHN POOLE BROADCASTING CO.**  
6540 Sunset Blvd., Los Angeles 28, California  
Telephone: HOLlywood 3-3205  
**Nat. Rep. WEED and Company**

# Timebuyers at work

**Edna S. Cathcart**, J. M. Mathes Inc., New York, timebuyer for Canada Dry, thinks there's no room for complacency in time-buying. "My 14 years as buyer for radio and television on all our accounts," Edna says, "have given me much experience for which I'm grateful. But I find that each day is a day for learning. Ours is an ever-changing business." She points to the many trends which affect timebuying. "New station management or program format can change listening habits in a few short months. Radio networks are still developing new patterns. And television's continued rapid growth means day-to-day changes. There are shifts in the public's buying habits. Industries build and expand giving new importance. Research grows and develops.



There are new clients with new problems and old clients with new problems." The one thing that remains constant, she says, is the "responsibility of spending the client's dollar wisely and profitably. This means careful study of every phase of media in relation to the client's product." Edna concludes. "A whisper that sales are up is enough to keep me happily rolling up my sleeves to tackle each new day."

**Elaine Whalen**, Emil Mogul Co., New York, timebuyer for Revlon, comments: "I have seen a great deal of trade material written about improving salesman-buyer relations, but what is too often neglected is buyer's and salesman's area of responsibility, respectively. Too many buyers expect the salesman to carry the burden for the buyer's

individual accounts and that often-times makes for hard feelings between them. I'm amazed when buyers complain that a salesman is poor because he 'never improves my spots.' To me, it's the buyer's job to watch his clients spots and initiate improvements and changes where necessary. Carried to its logical extreme, one can assume that if this were the salesman's responsibility, it would then follow that he should notify the buyer



that his station has dropped from second to fourth place in the latest rating and that the buyer should consider cancelling. How long could such a helpful salesman hold his job? What it boils down to is that the buyer must avoid the path of least resistance and assume complete responsibility — keeping up with trends, adopting a flexible buying attitude and upgrading schedules."



# WEAU-TV

Eau Claire,  
is the

## BIG CHEESE

in Wisconsin

With the advent of our new  
1000 foot, maximum power  
tower, WEAU-TV comes into  
its own . . . delivering you a  
market of more than a  
quarter-million TV families.



IN THE AGRICULTURAL HEART  
OF THE PACIFIC NORTHWEST

# KPQ

Wenatchee, Wash.

## SERVES 20,000 RADIO FARM HOMES

KPQ covers this diversified farm area from every angle, with the most complete farm news available. In fact, KPQ is the only radio station in Central Washington with a full-time farm news editor.

MEET OUR  
FARM NEWS  
EDITOR



**JACK JETT**

A native of Wenatchee, with a background of orchard, wheat, and cattle ranch work; U of Wash. School of Journalism; formerly full-time ag editor for Wenatchee World; has contributed farm articles to AP, UP, INS, Spokesman-Review, Seattle P-I, Seattle Times, and well-known farm publications; member, Wash. State Horticultural Assn., Cattlemen's Assn., Crop Improvement Assn., Wheat Growers Assn., Nat'l Assn. Radio & TV Farm Directors, American Newspaper Editors & Reporters Guild.

**TWO FARM SHOWS DAILY:**  
5:25 AM to 7 AM  
12:30 PM to 1 PM



**5000 WATTS  
560 KC  
(ABC-NBC Affiliate)**

National Reps:

**FORJOE & CO., INC.**

Seattle & Portland Reps:

**ART MOORE & ASSOCIATES**

Wenatchee, Wash.

Apple Capital of the World

by Bob Foreman

## Agency ad libs

### The importance of being different

There have been some pithy comments made of late on the subject of advertising copy which would be well worth the study of practitioners of the business. Although these remarks pertain to all media, there was much of substance for those who major in television commercials in the statements made by Whit Hobbs (BBDO) and Roy Whittier (ex-Y&R) at the recent 4A's session. These talks are available or will be soon and rather than crib from them here, I shall devote my words today to a set of dicta not available but equally substantial and on the same subject.



The gentleman who made the remarks is, I daresay, one of the leading exponents of Personality-in-Advertising and has scores of exhibits, in all media, to demonstrate that he does not set up criteria for others that his company cannot meet in its own advertising. His name is Martin Revson and almost any day of the week you can see examples of what he means on your tv tube or in the class magazines when he states that advertising must have a Personality-Which-Sets-It-Apart, not merely from competitors' efforts but from those of all advertisers. Call it That-Off-Beat-Look, a Distinction, a Character-All-Its-Own.

### The commercial must say "Me, me, me!"

You have only to look at Revlon advertising in print or broadcast to see a good example of this. The "Revlon look" is perhaps as readily discernible an Advertising Personality as any in the entire business. It is achieved neither by luck nor in haste but by dint of the hardest kind of work in several agencies supervised every pica and foot of the way by George Abrams, Bill Mandel and the other Revlon ad-folks. Only complete devotion to this principle of Personality Advertising and constant dissatisfaction with anything that is short of a great ad makes it possible.

There are those who might read into my comments that it would be a miserable lot to work for an advertiser who insists on Greatness-per-ad and approves only what adheres to so personal a premise as Personality. Let me dispel this idea at once. True if you (copy writer, account man or product manager) are yourself content with the less-than-great, your life on such an account would be frightening. But if the business of developing outstanding advertising stimulates you . . . if you find the search for and creation of exciting copy and concepts a pleasure . . . if you enjoy expending the effort necessary to the making of ads that are not only lovely things to look at but which at the same time, work and work fast (next day, for instance) . . . well, M.R. and George are in your camp. This camp, however, does not welcome the Eagle Scout, the dilettante, nor the 9 to 5 operator.

I've always been somewhat reluctant to effuse, as above, about advertisers with whom I work since I'm afeered of being tagged an



# ***KRON is TV in SF***



*San Franciscans are sold on KRON-TV*

**OWL THEATRE**

Mon-Wed 10:30 PM

Sun-Thurs 11 PM

**AVAILABLE**

S. F. CHRONICLE • NBC AFFILIATE • CHANNEL 4 • PETERS, GRIFFIN, WOODWARD



# SEE WHAT'S NEW ON **2** FOR YOU IN **TULSA!**

## "coverage"

KVOO-TV blankets north-eastern Oklahoma with the tops in network and local programming. This coverage is backed up by revealing market research, merchandising and promotion aids, and constant attention to your account and problems.

## "wampum"

KVOO-TV blankets a \$1-billion market. Out of the top 90 key industrial markets, Tulsa has the fastest dollar value growth of any city in the nation.\* If you have something to sell, you can sell more of it in northeastern Oklahoma . . . over KVOO-TV.

\*U. S. Census of Mfg., U. S. Dept. of Commerce

## NOW AVAILABLE!!

A wide selection of good spots in popular participating shows. I.D.'s, 20 sec., and 1 minute spots in all classes. Check up to the minute availabilities with your nearest BLAIR-TV man.

**KVOO-TV**  
channel **2**



For current availabilities  
contact any office of



apple-polisher. Furthermore, I hate fruit. In this case though, I'll run the risk since the points Martin makes seem to me to be so valid, so pertinent and so important—yet so seldom recognized by the folks who are doing our commercials and our print ads these days.

"Take Marlboro cigarettes," said Martin. "They've got it. They've built a personality for themselves and with all cigarette copy looking so much alike—and so little that can be said about *any* brand, it's all the more vital to find a way, a technique to set yourself off from the mob. Every commercial, every ad must say—'Me, me, me!' and clearly show that it does.

## You can tell a Breck ad at 50 paces

"Take Breck," he went on. "They've got it. You can tell a Breck ad at 50 paces. It reeks of class and distinction and its own special character. No wonder people buy the product!

"If you can't develop an Advertising Personality for your product, you ought to fold up shop and quit. You just haven't got a chance these days. Even the weight of dollars won't take the place of advertising different-ness."

All of which is just a fraction of what he said and is expressed in words far less colorful than he used. But you get the drift.

Thumb through your magazines or pay close attention to a full night's fare of tv commercials and note how much of it echoes what you just saw for another product, how it says the same thing in the same manner. Note too how little you recall at the end of the evening because so little of it had the distinction to be recalled. Then sit back and think of how to create this Personality.

As Martin puts it, "All the agency research charts and all the marketing experts in the world won't solve the problem. It takes a guy or a gal with a pencil and an inspiration."



The "Revlon look" is perhaps as readily discernible an advertising personality as any in the business. It is achieved by the hardest kind of work



# Big league signal!

Who's on first in Cleveland radio?

From 6 AM to midnight  
PULSE shows that  
all stations trail WERE  
87.5% of the time.

WERE leads in 63 of the  
total 72 quarter hours, and is  
on second for the other nine.  
Nothing less.

Know a better place to  
make your pitch than on

## WERE

Cleveland's Sound  
Listening/Selling Habit



Represented Nationally by Venard, Rintoul & McConnell, Inc.

RICHARD M. KLAUS  
Vice President &  
General Manager

***Newsfilm tells the world...***







*Newsfilm* is global not only in its coverage of news, but also in its distribution. There are subscriber stations around the world. In England, Denmark, Holland and Luxembourg. In Australia and Japan. In Hawaii and Alaska. In Canada, Cuba, Mexico and Argentina.

There are three basic reasons for *Newsfilm*'s worldwide growth. Its news coverage is fast, professional, complete. It is a product of CBS News, known the world over as broadcasting's finest newsgathering organization. And third, *Newsfilm* is the *only* news service produced especially and exclusively for the use of television stations.

One major subscriber to this service is Independent Television News Limited, the network news service for Great Britain's commercial television system. According to Editor Geoffrey Cox of ITN: "*Newsfilm* has been of immense value to us. We have been able to rely on it with complete confidence as the foundation of our foreign coverage... not only in the United States but throughout the rest of the world. Particularly, *Newsfilm*'s reporting of major happenings has been outstanding."

A word to the worldly-wise: *Newsfilm* is available to *all stations*, at home and abroad. Get complete information from...

**CBS TELEVISION  
FILM SALES, INC.**

"... the best film programs for all stations"

## Women's week

Adwomen are defensive, according to ad employment expert Walter Lowen. He's the father of Ruth Lowen, who took over his job counseling business early this month (as reported in Women's Week 18 May; see also the story on Walter Lowen, page 36).

Why are women defensive? Because, says Lowen, they try too hard in their advertising jobs. A man, once having achieved recognition, will ride with his success. A woman keeps trying to prove herself. She's tense, not relaxed, insecure. She's eternally reaffirming to herself and to the world that she's a pro.

The biggest single factor in making women professionals in advertising, says Lowen, was the emergency of the lady timebuyer. This move was the first crack in the wall between clerical and executive.

**Are you an eye-blinker?** Well, every woman is. But the frequency with which you blink your eyes, especially when you're in a product-stocked super market, is one of the over-the-cocktail and or dinner table topics destined for *any* current entertaining in your menage.

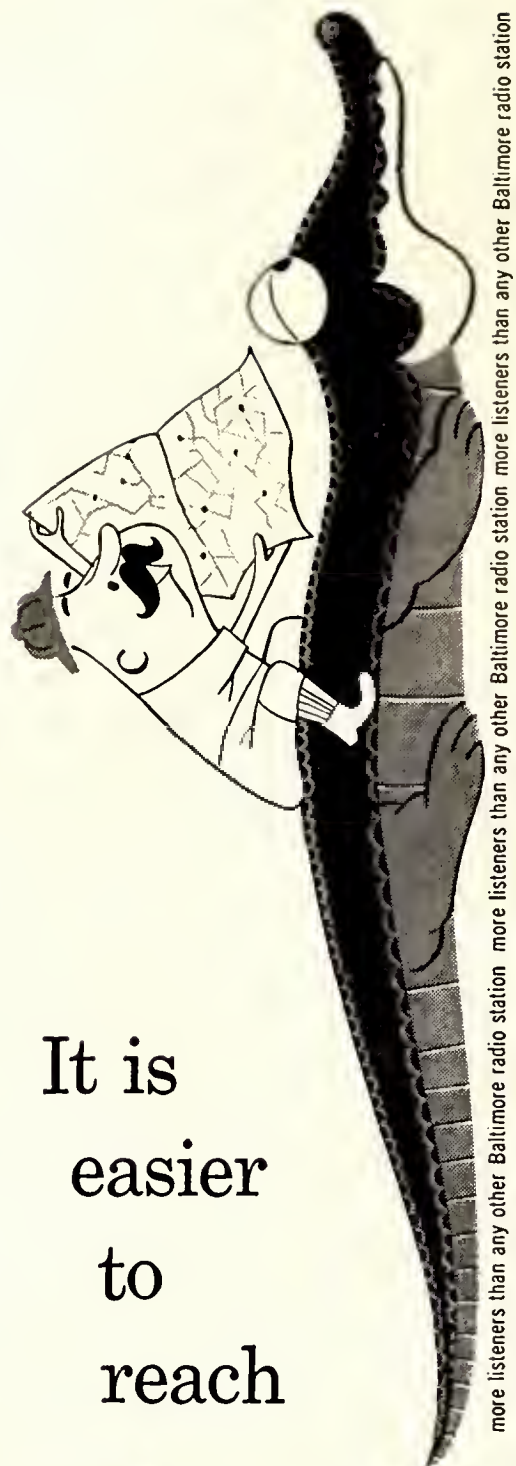
Even if you, your husband or your current amour aren't in advertising, your guests will be chatting at a gossipy clip about Vance Packard's *Hidden Persuaders*. His report (McKay, \$4) on "symbol manipulation" in motivational research comes up with ideas both new and old—but always in a new package. Over the next Bloody Mary, Coke or gin and tonic you'll find yourself immersed in Packard's answers to such provocative queries as "Why has the DeSoto been very popular with middle-aged ladies?" (The answer is disappointingly un-Freudian: A DeSoto symbolizes conservatism and responsibility, with a dash of money and pride.)

**Women are devious**—but another word is subtle. If they don't get what they want directly, they'll do it indirectly—both in business and in private.

Bea Johnson, who broadcasts a variety of women's shows from KMBC and KMBC-TV, Kansas City, is attractive and chic—and smart. She found herself in the happy position of selling cars, household furnishings and sundry other products to women in her tv audience—but only one food product, the most logical type of account for her to carry.

She called in the station's salesmen and invited them to dinner one month from that meeting day. The gimmick: she'd serve them the food made by her sponsors and alack-a-day, at this point she had only one—a tapioca account. Because she's a good cook she could, indeed, figure *some* way to prepare an eight-course meal from tapioca. But she suggested they might prefer something more sturdy.

The salesmen rustled—and brought in 12 participating food advertisers before the dinner deadline. The meal included soup, salad, relishes, steak and lobster, vegetables, beverages and two different kinds of desserts—one of them a tapioca pudding.



more listeners than any other Baltimore radio station

It is  
easier  
to  
reach

**BALTIMORE**

when  
you  
ride with

**WFBR**

REPRESENTED BY

**JOHN BLAIR AND CO.**



Another facet of the fabulous **WSM** story...

ONLY THE PIANO IS A PROP  
Meet the Waking Crew, 23 strong  
and alive, every morning on WSM



If there is a difference...it's **WSM RADIO**  
50,000 WATTS, CLEAR CHANNEL, NASHVILLE • BLAIR REPRESENTED



# George!

## It says here that day and night more people watch the other network!



That's right, Gracie.



It's not true.  
More people watch  
the shows on our  
network.

That's right.



What's right?

More people watch  
them less—and  
more people watch  
our shows more.  
You see, Gracie,  
there are really two  
ways of looking at  
television—



I like the X people  
better.

Never mind what you  
like. What counts is  
that the sponsor likes  
the Y people.  
Are you sure you're  
listening, Gracie?



Sure I'm listening.  
I was just thinking  
about Harry.  
I suppose he likes the  
Y people just because  
they watch little  
old Harry.

Let's get to the point.  
Our network delivers  
an average audience  
that is 36% larger  
during the day and  
19% larger during  
the night than the  
other network.



Oh George, you're  
beginning to talk like  
Madison Avenue,  
and it's giving me a  
terrible headache.  
Why are you telling  
me all this?

You wanted to know  
who is bigger, didn't  
you?





Now really, George, everybody knows some people squint.

It has nothing to do with squinting. One way of watching television is to tune in occasionally during the course of a week—maybe just for two seconds, or for two minutes, or perhaps even a half hour. Let's call this X-type viewing.



I'd say they were a pretty shifty bunch.

Never mind that. Just pay attention. The second way of watching is to stay tuned in during the average minute of the average program. Let's call this Y-type viewing. This kind of audience is around when you need them.



You mean they even watch Harry Von Zell when he's selling all that milk?

Exactly. That's the difference between X viewing and Y viewing. The X viewers *may or may not* see Harry. But the Y viewers *actually do* see him—in fact, 30,144,000 every week. Get it?



Well, who *is* bigger?

We're both bigger.



Bigger than *what*?

Bigger than any other single advertising medium in the whole world.



But who's the bigger network?

Gracie, you weren't listening.

(What George didn't tell Gracie is that the other network's claim is based on a year-old Nielsen station coverage study showing a lead of 00.4%.

But then, George was never one to haggle over a fraction of a percentage point.)

CBS TELEVISION

## WE didn't say it —HE SAID IT

"... one of the largest mass-buying groups in the area." (L.A.)

"... Spanish Speaking people are tremendously loyal to their own people, especially to the Spanish Language commentators..."

"... proved that the products advertised on KWKW literally snowed under the others."

"... a very powerful selling tool..."

LEE CARRAU  
In VHM CONTACT  
A Report to Management

## WE SAY...

We'll show you how your clients' products can "Snow Under" competition

## LET US KNOW—

- Type & Product
- Aim of Campaign  
and we'll show you  
what KWKW can do

## CALL US!



L.A.—RYan 1-6744  
S.F.—Broadcast Times Sales  
Eastern Rep.—  
National Time Sales

## 49th and Madison

### Comedy commercials

I've noted with interest your story "Should you get on radio's comedy commercial bandwagon?" in the 18 May issue.

Thanks for including it in a description of our Pepperidge Farm bread commercials. Perhaps you'd be interested in some of the thinking which goes behind our agency's many radio commercials today.

We feel radio in the past was a living room medium which got the complete attention of its listeners. Today the advertiser must compete for attention with simple yet interest-catching devices. In the case of Pepperidge Farm, this device is such rural-associated sound effects as the mooing of cows and the buzzing of bees.

David B. McCall, *associate copy chief, Ogilvy, Benson & Mather, Inc., N. Y.*

• SPONSOR has asked David McCall for his complete check-list on elements in the radio commercial of 1957. This will appear in a future issue.

### How they started

We read with interest SPONSOR's rundown of former NBC page boys who are now industry executives.

We couldn't help but notice, however, that our good friend, Dick Foote, who is now executive vice president and general manager of Blair Television Associates and who also served as an NBC page boy, was omitted from your list.

W. L. Woods, *nat'l sales manager, WCTV TV, Tallahassee, Fla.*

### WANN gets new rep

You omitted in Buyers Guide the fact that Radio Station WANN, serving the Baltimore, Annapolis-Eastern Shore of Maryland, Washington, D. C. area Negro market is now represented by Walker.

M. H. Blum, *president and general manager, Annapolis Broadcasting, Annapolis*

### Credit that first to Biow

In last week's SPONSOR, Joe Csida describes as trail-blazing the retention of

Frank Loesser's Frank Productions for the purpose of writing original music and lyrics for radio and tv commercials.

Credit for the initial utilization of the talents of song writers with Broadway and Hollywood credits should go to Milton Biow who in 1949 on the writer's recommendation commissioned Bing Crosby's favorite songwriter Harry Revel to turn out music and lyrics for Biow Agency radio and tv accounts.

Harold Kirk  
*executive producer, Hermes Tv Productions, New York*

### SPONSOR prime-time series

We wish to order 200 reprints of your most recent article on spot buying, "These clients aren't prime-time blind."

Part one of this excellent article ("Don't be prime-time blind") has proven invaluable to WXYZ Radio and we thank you for it.

The industry can certainly use more pieces of this kind. SPONSOR is to be congratulated.

Robert Baldrice, *assistant sales manager, WXYZ Radio, Detroit*

Please consider this our order for 100 reprints of your article "Don't be prime-time blind" from the March 16th issue.

Charles T. DeVois, *v.p. and general manager, WMPS, Memphis*

• Reprints on this series are available. The cost is 20c each for "Don't be prime-time blind" and 10c each for "These clients aren't prime-time blind." Quantity prices are available.

### Still KGO sales manager

Page 48 of SPONSOR Magazine's issue of April 20 (Broadcast Industry Executives-Affiliations) incorrectly lists my position with KGO-TV as changed from Sales Manager to Sales.

For the records, I would appreciate your changing your listing back to "Dave Sacks—Sales Manager, KGO-TV, San Francisco."

David M. Sacks, *sales manager, KGO-TV, San Francisco*

• SPONSOR regrets the inadvertent transposition.



# WJAR-AM

AND

# WJAR-TV

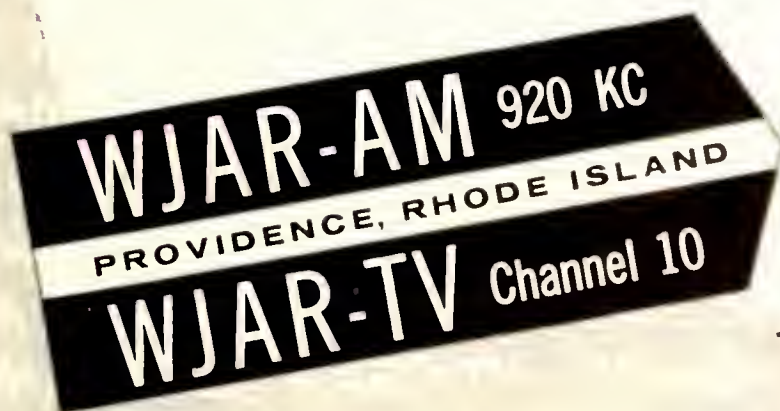
PIONEER STATIONS OF  
**PROVIDENCE, R. I.**

are pleased to announce  
the appointment of

## Edward Petry & Co., Inc.

NEW YORK • CHICAGO • ATLANTA • DETROIT  
LOS ANGELES • SAN FRANCISCO • ST. LOUIS

*The Original Station Representative  
with the family of top stations*







# 27

# PICTURES THAN THERE

IT'S **PREMIER**  
**HOLLYWOOD**

A SUBSID

## 1

### WAKE OF THE RED WITCH

starring **JOHN WAYNE**  
**GAIL RUSSELL**

Gig Young  
Adele Mara



## 2

Frank Borzage's  
**I'VE ALWAYS  
LOVED YOU**

starring **CATHERINE  
HUGHES**  
**PHILIP DOOLITTLE**  
Maria Ouspenskaya  
also the pianist  
genius of  
**ARTUR  
RUBENSTEIN**



## 5

### KING of the NEWSBOYS

**LEW AYRES**  
Helen Mack  
Alison Skipworth



## 6

### CALL OF THE YUKON

**RICHARD ARLEN**  
**BEVERLY ROBERTS**  
Lyle Talbot



## 7

### MONEY TO BURN

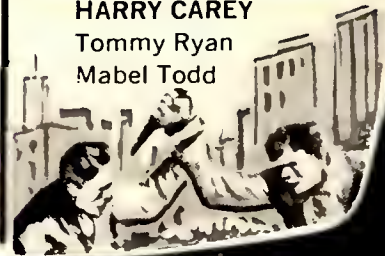
**JAMES GLEASON**  
**LUCILLE GLEASON**  
**RUSSELL GLEASON**  
Henry Davenport



## 8

### STREET OF MISSING MEN

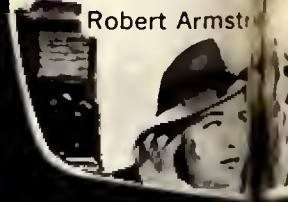
**CHARLES BICKFORD**  
**HARRY CAREY**  
Tommy Ryan  
Mabel Todd



## 9

### BEHIND THE NEWS

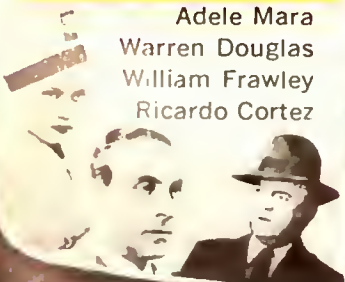
**LLOYD NOBLE**  
**DORIS DAVENPORT**  
Frank Albertson  
Robert Armstrong



## 13

### INNER CIRCLE

Adele Mara  
Warren Douglas  
William Frawley  
Ricardo Cortez



## 14

### INVISIBLE INFORMER

Linda Stirling  
William Henry  
Adele Mara  
Gerald Mohr



## 15

### GHOST GOES WILD

James Ellison  
Anne Gwynne  
Edward Everett Horton



## 16

### WEB OF DANGER

Adele Mara  
Robert Scott  
Adrian Booth  
Robert  
Armstrong



## 17

### EXPOSURE

Adele Mara  
Bill Kennedy  
Doris Davenport  
Oscar Brown Jr.





# WITH MORE STARS HERE IN THE SKY!!

## ENTERTAINMENT AGAIN FROM TELEVISION SERVICE

REPUBLIC PICTURES



### 3

#### ALL OVER TOWN

OLE OLSEN &  
CHICK JOHNSON  
Mary Howard



### 4

#### MANHATTAN MERRY-GO-ROUND

PHIL REGAN  
LEO CARRILLO  
ANN DVORAK  
Ted Lewis  
Cab Calloway  
Louis Prima



### 10

#### HAS TO KHES

MAXTER  
ARLISLE  
Cowan



### 11

#### MOONLIGHT MASQUERADE

DENNIS O'KEEFE  
JANE FRAZEE  
Eddie Foy, Jr.  
Betty Kean



### 12

#### YOUTH ON PARADE

John Hubbard  
Martha Driscoll  
Ruth Terry



**NOW AVAILABLE!**

WORLD WIDE FAVORITE OF RADIO,  
TELEVISION AND MOTION PICTURES

## REX ALLEN "FRONTIER DOCTOR"

Billboard  
Magazine  
rates "FRONTIER DOCTOR" No.1  
according to PULSE ratings!

To Ratings in all  
Weeks, Coast to Coast.  
**SWEEPING  
THE COUNTRY**



## HOLLYWOOD TELEVISION SERVICE, INC.

A SUBSIDIARY OF REPUBLIC PICTURES

**HOME OFFICE:** 4020 Carpenter Street,  
North Hollywood, California POlar 3-8807

**32 BRANCHES** in the United States and  
in Toronto, Canada, 277 Victoria

**London, England:** Broadwick Street, W.1.  
Telephone GERrard 5791

TITLES, OPTICALS AND COMPLETE PROCESSING  
BY

**CONSOLIDATED FILM INDUSTRIES**  
HOLLYWOOD • FORT LEE • NEW YORK

## and 10 WESTERNS

### 18 FUGITIVE FROM SONORA

starring Don "Red" Barry, Lynne Merrick,  
Ethan Laidlaw

### 19 BLACK HILLS EXPRESS

starring Don "Red" Barry, Ariel Heath,  
Wally Vernon

### 20 MAN from the RIO GRANDE

starring Don "Red" Barry, Harry Cording,  
Twinkle Watts, Nancy Gay

### 21 CANYON CITY

starring Don "Red" Barry, Wally Vernon,  
Marion Conway, Twinkle Watts

### 22 OUTLAWS OF SANTA FE

starring Don "Red" Barry, Wally Vernon,  
Ellen Hall, Twinkle Watts

### 23 RAIDERS OF SUNSET PASS

starring John Paul Revere (Eddie Dew),  
Smiley Burnette, Jennifer Holt

### 24 CALL OF THE ROCKIES

starring Smiley Burnette,  
Sonny "Sunset" Carson, Ellen Hall

### 25 BORDERTOWN TRAIL

starring Smiley Burnette, Sunset Carson,  
Weldon Heyburn, Francis McDonald

### 26 CODE OF THE PRAIRIE

starring Smiley Burnette, Sunset Carson,  
Peggy Stewart

### 27 FIREBRANDS of ARIZONA

starring Smiley Burnette, Sunset Carson,  
Peggy Stewart

Buy Now from  
**HOLLYWOOD TELEVISION**

**447 Quality Major Feature Productions**  
now available plus

**263 Sensational Half-Hour Subjects**



**WHEN KANSAS CITY GOES SHOPPING . . .**

# It's a WHB world

## **FOOD . . .**

More national food product advertising is placed on WHB than on all other local radio stations combined. And locally, virtually all major food chains advertise consistently on WHB.

## **DRUGS . . .**

National drug advertisers and local drug stores spend more money on WHB than on all other local radio stations combined.

## **AUTOMOTIVE . . .**

WHB carries schedules for every major national automobile advertiser. Local car dealers buy more time on WHB than on all other local radio stations combined.

## **CIGARETTES . . .**

Every cigarette brand buying spot radio in Kansas City in 1956 bought WHB.



. . . and **IT'S A WHB AUDIENCE . . .**

Whether it be *Metro Pulse*, Nielsen, Trendex or Hooper—whether it be *Area Nielsen* or *Pulse*—WHB is the dominant first among every important audience-type. That statement embraces the housewife, her husband, their teenagers—as well as the farm family. *Every* survey agrees. Whether it's *audience* or *advertising* it's a WHB world! *Talk to Blair or WHB GM George W. Armstrong.*

## **WHB**

10,000 watts on 710 kc. Kansas City, Missouri

**The Storz Stations**  
*Today's Radio for Today's Selling*

TODD STORZ,  
*President*

**WDGY**  
Minneapolis-St. Paul

**WHB**  
Kansas City

**WQAM**  
Miami

**KOWH**  
Omaha

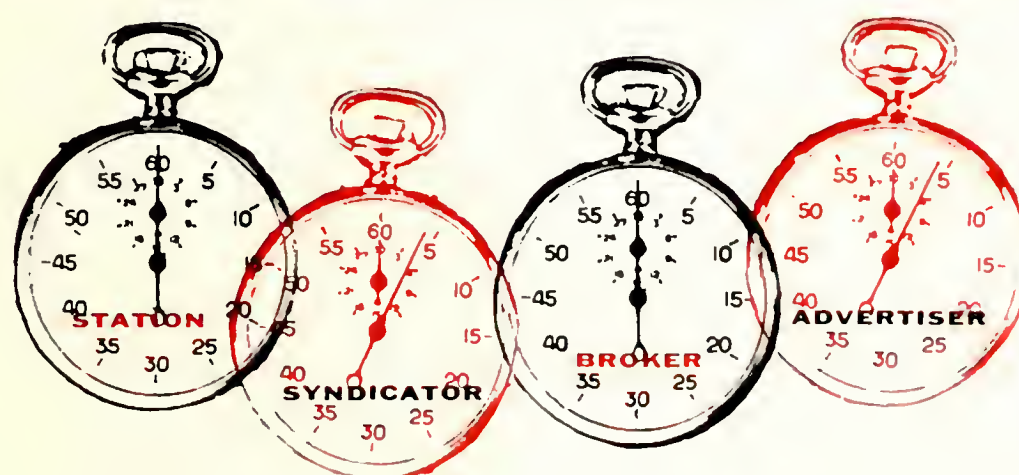
**WTIX**  
New Orleans

*Represented by John Blair & Co.*

*Represented by Adam Young Inc.*



► Barter time passes to client by indirect route ►



## SHOULD YOU BUY BARTERED TIME?

Even Lever is considering move, but industry fears barter will boomerang. Here are pros and cons you must weigh

If you haven't been offered a barter deal for spot tv time by this week, the chances are good you will soon. The amount of film product available for barter, the number of film firms using barter in some form, the number of stations who are interested, and the number of advertisers at least considering a barter deal is growing—but fast.

These were some of the signs coming to light this week (some corroborated by the companies involved, others skirted around or denied):

- Again and again you hear of the soap giant considering a \$50,000 sum-

mer flyer into barter as an experiment. This is the most significant development in barter to date, for what a blue chip tries others may be quick to imitate. The soap giant is most frequently identified as Lever Bros. for Pepsodent (via FCB). The Lever response: neither a confirmation nor denial that Pepsodent is indeed contemplating a barter test.

- Barter time already accounts for an important portion (in some cases 100%) of the spot tv spending of the following clients: Charles Antell, Pink Ice, Tint 'n' Set, Hazel Bishop, Sterling Drug, Block Drug, International

Latex Corporation and Ideal Toy Co.

- Several agencies are said to be making "corporate" barter buys. Translation: they are acquiring blocks of cut-rate time for their own clients or other advertisers. Among agencies so mentioned are Dancer-Fitzgerald-Sample, Rutledge & Ryan, Emil Mogul, Product Services. The latter has acquired film properties of its own which it will barter for time.

- Barter is at least getting a hearing at the top 10 agencies as well. SPONSOR spoke at length with media people in some of the topmost agencies who stated that while they are opposed

## Today brokers like Time Merchants, Inc.

### take over bartered time from film syndicators and then sell it in cut-rate packages to advertisers

to barter, others in the agency look on its potential more favorably.

• A new category of middle-man is growing up. These might be called "syndicators' reps." Their function: to take the bartered time off the syndicators' hands and in return for a percentage, sell it to advertisers. Time Merchants, Inc., with a 10-man staff, is probably the biggest such operation. Some other organizations do a similar job as a sideline. Example: Paul Venze Associates, Charles Antell's advertising agency in Baltimore.

Because of the number of barter-time offers being made currently not only in New York but in all major advertising centers, media departments of some of the biggest tv agencies who have not already done so will be researching barter thoroughly. Inevitably, opinion among agencies and even within agencies will be sharply split.

These are some of the pros and cons advertisers and agencies contemplating barter time will have to consider:

1. *The price is right.* There's little question but that some of the barter time is available at anywhere between 25 and 50% of the card rate (net). This is a factor of no minor consequence since it enables the advertiser to get far more mileage (in terms of numbers of different announcements) for his advertising dollar.

However, it is a mistake to assume

the cut price means multiplication of advertising impressions per dollar. The chances are a major advertiser could buy far higher-rated announcements on his own, paying card rate.

2. *Barter makes spot tv possible for low-budget or seasonal advertiser on a year-'round basis.* The client whose total budget would be too small to buy the minimum frequency necessary to have tv announcements pay out, can now afford to try the medium. Also the advertiser with an essentially seasonal sales curve (like a toy manufacturer) can try to even out the seasonal curve by experimenting with year-'round tv advertising at a low cost.

3. *It's a cheap way to experiment with a new advertising approach or a new product.* But it's not a fool-proof or scientific way of experimenting since the advertiser doesn't control a bulk barter buy the way he does a normal spot tv schedule.

Then there are these out-and-out negatives.

1. *There's no cancellation clause in barter contracts.* The advertiser commits a fixed sum of money from the start and can't exit from the deal for anywhere from a year upward. Thus the client loses one of the biggest advantages of spot tv: flexibility.

If his competitor suddenly switches media strategy or some other development dictates a change in approach to

tv, he can't get out of his bulk commitment.

2. *The sponsor is buying a pig in a poke.* The barter-time peddlers can rarely spell out which stations and which times the bulk client will get for a fixed cut-rate figure. The advertiser has to give the barter-time merchant wide latitude in making the time buy for him: he pays in advance for bulk tonnage that may not fulfill his advertising objectives.

Pretty typical of the barter-time pitches currently making the rounds is a 200-market presentation Paul Venze made to a nationally advertised detergent. SPONSOR read this presentation in the media department of an agency close to the top in air media billings under—literally—an oath not to reveal the agency's name. (It's characteristic of barter-time deals that the participants rarely want to acknowledge being involved—even if no deal has actually been made.)

The Paul Venze presentation was a masterpiece of detailed information so scientific and specific as to do credit to the best work by a national rep. It contained the cost of the announcements in each market at card rate—and at the barter rate; the estimated cumulative rating; the estimated number of viewers reached; the cost-per-1,000. In fact, only two details were left out of the presentation: the call letters of the stations and the times.

3. *The time involved is generally not as good as card-rate time.* The reasons are self-evident: The station giving time in exchange for programming can barter away only the time nobody else bought.

4. *Bartered time is generally on a "fixed pre-emptible basis,"* meaning that a full-rate advertiser can automatically take possession of any choice adjacency occupied by the barter advertiser. However, a number of ad-men whose companies use bartered time found this a relatively negligible drawback.

"It doesn't happen too often," says Mel Helitzer, advertising manager of Ideal Toy Co., which has been enabled to expand its tv advertising around the year instead of its customary brief network season as a result of cheap bulk buying through Time Merchants, Inc. "Most of the stations that we're on, because they've acquired film programming through barter, don't preempt us because they've got time available for more advertisers."

#### BARTER ADVANTAGES

1. **Low-price saturation** is made possible through barter. Client in effect buys tonnage at 25 to 50% off net card rate. It can double reach of ad dollar.

2. **Small-budget advertiser** can afford to spread his coverage or extend seasonal campaigns into year-round efforts. It can help him open new markets.

3. **Newcomers to tv** can experiment with new copy themes, various ad approaches at low cost, yet effective frequency to give them a yardstick.

#### BARTER DISADVANTAGES

1. **"Pig-in-a-poke"** sales approach in most barter deals makes it hard for agency or client to evaluate what he's getting and whether the buy is worth it.

2. **Lack of cancellation clause** sews client into long-term commitment before he knows whether it's good for him or not. He can't improve schedule.

3. **Fixed pre-emptible basis** of most bulk barter buys doesn't give client assurance of continuity of his effort, makes it hard to merchandise to trade.





## TIME MERCHANTS, INC.

Working out of its president's lush Plaza Hotel suite, this new "syndicator's rep" has 10-man staff including (l. to r.) Abraham Kavadlo, comptroller; Joseph Lobel, sec'y; Dick Firestone, ass't to pres.; Dick Rosenblatt, pres.; Bob May, agency liaison.

5. *You usually can't improve your schedule after you've bought.* Like a fire sale, you can't make exchanges once you've plunked down the cash.

But this is not true in every instance. Ideal Toy claims to have had relatively good choices of time periods as well as some latitude through its Time Merchants buy. Furthermore, Dick Rosenblatt, president of Time Merchants, Inc., told SPONSOR in an interview conducted in his lush Plaza Hotel suite (he's planning to open new Madison Avenue offices by fall when a building on 59th Street is completed):

"We're in a position to tailor an advertiser's bulk schedule as an individual syndicator could not do. In fact, in some cases we find out an adver-

tiser's needs first and then alert the syndicators to the times they should request from stations."

Often, by stitching together the barter schedules from several syndicators, Time Merchants claims it can offer a patchquilt of time periods virtually cut to the advertiser's size. Their most pressing problem, however, is getting

### ARTICLE IN BRIEF

As barter spreads in tv, more clients are being offered cut-rate bulk saturations. Biggest client advantage is low cost. Drawbacks include (1) having to buy blind; (2) lack of cancellation privilege; (3) no renewal clause; (4) low quality of stations and time.

the deals sewed up in time, and getting advertiser and the source of bartered time together at the right moment.

6. *Generally only secondary stations are available through barter deals.* As the media executive of one of the top three air agencies said in his analysis of barter: "You're getting a fourth station in a four-station market, the nhf in a vhf market or the station in a tertiary market."

But this is becoming less true. Top-rating stations have been acquiring film through at least partial barter deals, including the Westinghouse and the Crosley stations, and some NBC o&o's.

But on the whole, it stands to reason that the top-rated station in a market. (Please turn to page 86)



# WALTER LOWEN ON AD MANPOWER

The man who filled 100,000 tv, radio and advertising jobs takes look at Madison Avenue today, sees salaries at plateau, no acute adman shortage

**T**his month, after 36 years in the field of advertising personnel placement, during which he found jobs for more than 100,000 employees, Walter A. Lowen himself starts a new job.

Lowen's job: recruitment consultant to management. His first assignment: replace two board chairmen—one in the houseware manufacturing field, the other in an advertising agency.

The Walter A. Lowen Placement Agency which he has now left, and which presently contains about 96 feet of filing cabinet space crammed with applications for advertising, radio and tv positions, will be continued by his daughter and former partner, Ruth.

What made Lowen, often called U. S. placement expert No. 1, make this move? "I've watched the management consultant organizations entering the field of employment placement," he told SPONSOR during a session in his Park Avenue apartment.

"Unhampered by licensing, their commissions may run to 20% of an annual salary whereas my employment agency license restricted me to 5%. So I gave up my license." He grinned broadly, fingered some tulips in a vase on the coffee table, and added, "Also I'll be able to spend more time in Connecticut. That's where I grew these tulips." (Lowen has a six-acre farm about four miles from Danbury.) "You see," he went on, "I'll only accept a limited number of recruitment assignments for key men in those fields with which I'm familiar."

Probably no one is more familiar with the field of advertising than is Lowen. Mild-mannered and sympathetic, he has held the crying towel for hundreds of admen who have suddenly had the rug pulled from under them. He has helped them through domestic troubles and assisted in the rehabilitation of some who were drowning in martinis.

One of the latter was the late, great

copywriter Howard Newton, creator of "Mr. Coffee-Nerves." The first day he reported to Pedlar & Ryan Agency on Lowen's recommendation, he came down with d.t.'s. Newton went to the Coast to recuperate, pulled himself together, went into the agency business in California. But he longed for New York, and wrote Lowen who spoke to Walter Weir at J. M. Mathes Agency. Newton was hired, later became copy chief, a position he held until Dancer-Fitzgerald-Sample hired him at \$45,000, once more at Lowen's recommendation. While at D-F-S, Newton himself opened an employment agency

for copywriters. "Howard was a very charming and talented guy," Lowen says.

"In this fast-paced advertising business," says Lowen, who doesn't drink or smoke because tobacco bites his tongue and alcohol doesn't agree, "it's easy to fall into the martinis-for-lunch routine. But it's too competitive and demanding a business to risk your health following it."

Across the desk from Lowen, at one time or another since December 1920 when he and his wife started The Vocational Bureau in a cramped and dingy office at 42nd Street and Fifth

## LOWEN'S TIPS FOR EMPLOYERS

“An employer must create an atmosphere where million-dollar ideas can grow. Many agency heads are now interested in Motivational Research in connection with consumers. They might well MR at home in understanding their employees. Any creative person is apt to be temperamental, given to up-and-down moods. It's part of the creative pattern. The smart employer understands this and profits through living with it.”

“Many employers are too specific in their requirements. They tend to “type-cast” job applicants on past performances only. Yet a lot of personnel are extremely versatile, have many strings to their bows. If one of these has proved his ability in a single area such as a food campaign, it does not mean that he might not do just as well or better on automotives.”



Avenue, have sat many of the top men in advertising. They brought their job problems to the Lowens. Sometimes Lowen found them jobs, sometimes he advised them to stay where they were. One junior executive, bent on leaving his agency, finally took Lowen's advice to stay put. When he did finally leave some years later, he took \$1 million with him.

The list of those whom Lowen has steered into top-level agency or radio-TV jobs is legion. Among them are such well known names as Myron Kirk, Kudner; Lewis Titterton, Compton; Bob Foreman, BBDO; Bill Seth, MacManus, John & Adams; Herb Gunter, Ted Bates; Garth Montgomery, K&E; to mention just a few. In a publication's listing of 100 "top" copywriters, 67 were Lowen "alumni."

Lowen, a Columbia graduate and veteran of World War I, had his first brush with Madison Avenue as a cub copywriter at Calkins & Holden in New York. One of his co-workers was an 18-year old checking clerk—Ed Ebel, now vice president in charge of advertising for General Foods. In the years since, Lowen has seen the same thoroughfare go through many moods

and ups-and-downs. During the early '30's, placement of advertising personnel fell to such a low that Lowen, his wife and daughter ate 35¢ dinners at Silver's Cafeteria. At no period did he lose faith in the Avenue or fail to lose sight of opportunities that always will exist for those who have something to contribute.

How then does he see the advertising field of today?

- Salaries which have moved steadily upward seemed to reach a temporary plateau this year.

- Marketing offers great challenges and opportunities.

- Women in advertising still take themselves too seriously.

- Employers might well use Motivational Research within their own agencies in dealing with personnel.

- There is no acute shortage of manpower in advertising. Unemployment is at a minimum.

- Some wise agency heads are becoming a little less arbitrary about age as a job requirement. Advertising is not, as was believed for awhile, strictly a "young man's game."

Lowen, patently anxious to take off for a weekend on his Connecticut farm

nevertheless settled his husky frame into a soft Charles chair and, with the patience developed in years of dealing with people, answered SPONSON's questions.

"What about job-hopping in the agency business?" we asked. "When should an employed adman think about making a change?"

"If he's considering a change," Lowen said thoughtfully, "he must consider four things: (1) The new job should have as much or more security than the present one. (2) It must offer more opportunity for advancement. (3) It must be in as happy or happier an environment. (4) It must pay more money."

We remarked that the latter was probably the biggest consideration.

Lowen laughed. "On the contrary, it's the last consideration. If the other considerations don't prevail, money won't compensate."

"But isn't it frequently hard to get out of your salary bracket?" we asked.

"Yes," Lowen said. "People sometimes get 'typed' as to income, just as they often are 'type-cast' in jobs. (Many of Lowen's phrases and analogies are theatrical since theatre is his



## LOWEN'S TIPS FOR EMPLOYEES

“If an employee is considering a change in jobs, he must consider these four things: (1) The new job must have as much or more security than the present one. (2) It must offer more opportunity for advancement. (3) It must be in as happy or happier an environment. (4) It must pay more money. The last is certainly important, but remember that if the other considerations do not prevail, money alone won't compensate.”

“If you are applying for a creative job, it is especially desirable that you take an idea or two along with you. To take an idea to an interview . . . is to place yourself in a preferred position for a job. Also, rehearse before hand what you want to say at the interview . . . even practice imaginary interviews before your mirror. You'll be more at ease this way.”



hobby.) Many employers are too specific in their job requirements. They try to pin-point for too specialized a type. Their lack of imagination hampers their getting the most for their money—that is, the best person. A lot of employees have many strings to their bows, but because they have proved their ability in only one area, such as handling a food campaign, they may not be considered for an automotive account."

"Speaking of 'type-casting,'" we put in, "is there really a Madison Avenue type?"

"I guess you could find some counterparts of the admen depicted in novels," Lowen said. "In fact, I've had some agencies request a 'non-Madison Avenue type.' But whether a fellow wears a grey-flannel suit or not seems to me unimportant. It's what he can contribute creatively that counts. Sometimes there's too much emphasis on little things like that. One agency missed getting one of the really great creative tv men because it objected to his wearing loafers. He said, 'If they don't like my loafers, the hell with 'em.'"

What does Lowen think of psychological tests in screening applicants?

"I'm sold on them to a certain degree," he said. "To test a salesman for resilience and other characteristics needed in that field, such tests may be fine. Yet as a personnel man, I feel I've developed a sixth sense in picking the right man for the right job, and prefer it to tests. Some tests I think are superficial. And in the case of

#### ARTICLE IN BRIEF

**After 36 years of operating a placement agency for advertising personnel, Walter Lowen moves out to become a recruitment consultant to management. He sees Adland in a healthy state with steady demand for personnel, a supply of talent to fill, and salaries high.**

such complex, creative types as radio-tv executives or copywriters, it's dangerous to rely entirely on a test."

It is this great, deep understanding of employees that probably has enabled Lowen to so efficiently serve employers. "Too many employers mishandle creative people, then wonder why they lose them. And having lost them, they then wonder how they manage to do such a bang-up job for the next employer."

"The well of creativity," Lowen went on, "must be nursed. An employer must create an atmosphere where million-dollar ideas can grow. Many agency heads are now interested in Motivational Research in connection with consumers. They should also apply it in their own shops. Any creative person is bound to be somewhat temperamental, given to up-and-down moods. It's part of the creative pattern. The smart employer understands this, learns to live with it because ideas are the heart and soul of advertising."

Do good jobs often go begging for long, we wanted to know.

"In the \$25,000-and-up range, a job may take months to fill," Lowen said.

"Wouldn't it help if they raised the age limits?" we asked.

"They're actually higher now than they used to be. Back in the '40's the word was that 'Advertising is a young man's game.' Age 40 came pretty close to the limit. But then many of the older men proved their worth, and the young men meanwhile got 10 years older, so today the average age limit for top echelon jobs is nearer 55."

"Fringe benefits which tend to pull down age limits, aren't always needed by the older man. He may already have his own annuities. There are a number of specialists and consultants drawing \$250 a day who might be gotten full-time for \$25,000 a year if employers take a more realistic approach to the age problem."

In the past few years, Lowen told SPONSOR, there has been a marked increase in placements of marketing personnel at salaries up to \$50,000.

As for tv and radio, these media have helped raise the salaries of admen to their present high plateau, which Lowen assured us is in line with the rise of income in other fields. "Time-buying," he added, "has really given the girls a break."

The mention of girls recalled a comment by Lowen in the book he authored in 1941 with Lillian Watson titled, "How to Get a Job and Win Success in Advertising." (In 1954, Lowen wrote another book—"How and When to Change Your Job Successfully." It will be syndicated this fall as a newspaper feature by the *New York Herald Tribune*). The quote we reminded Lowen about was: "One of the greatest faults of women in advertising . . . is that they take themselves too seriously." We asked if this was as true today as in 1941?

"Yes, it is," Lowen replied. "A great many women try too hard. As career women, they feel they must prove themselves over and over again. For some reason, successful women feel less successful than successful men."

Perhaps, we suggested, this is because of the salary differential.

Lowen admitted that, as a rule, women are paid less for the same performance than is a man. "But there are more lady v.p.'s appearing on the radio-tv scene," Lowen said. "And some time ago, I placed a woman who had a special knowledge of cosmetics into a two-day a week position at \$25,000 a year."



**In touch:** Lowen's new role as management consultant keeps him close to ad job field



**On the go:** Operating from his Park Avenue apartment, Lowen continues manhunt for top-echelon jobs



**Dr. Sydney Roslow**, director of The Pulse, has long looked for new ways to measure media. For two years he's worked on a formula to give print and air media the same common denominator. Now he feels he's found it. This week he announced a new rating system, a cost-per-1,000 homes remembering ads in different media



# FOUND: A NEW ALL-MEDIA YARDSTICK\*

So says Pulse, which this week unveiled a new way to compare  
print vs. radio and television based on advertising remembrance

**T**his week The Pulse's Syd Roslow announced he had found what media buyers have always sought and many concluded couldn't be found: a single yardstick for print and broadcast media.

With the announcement Roslow dropped this bombshell:

When measured on his new yardstick, which is based on cost per remembered impression, newspaper costs were as much as 40 times higher than radio's and as much as 15 times higher than television's. (While magazines were not included in the study, the method could be applicable to a magazine's circulation in any given market.)

Roslow unveiled his new single yardstick before some 200 agency and advertiser executives last Wednesday at a breakfast in New York. He'll expose it before other molders of media opinion in three more advertising centers later this month: San Francisco, Los Angeles and Chicago.

You can assume that everywhere Syd Roslow presents his multi-media yardstick the first question will be that old perennial: "How can you mix apples and oranges?"

How does Roslow's yardstick work? And why does he think one is needed in the first place?

The "why" is easier to grasp than

the how. Roslow says he started sorting media apples from oranges because "I was impatient at newspapers always showing those big bars of circulation contrasted with the tiny ones of broadcasting."

He wondered why so many advertisers, retailers in particular, adopted an "all or none" philosophy about the broadcast media. He never doubted that newspapers were doing an effective and efficient job of selling the consumer. But he likewise had no doubts that tv and radio, in combination with newspapers or alone, could deliver the same kind of results.

Then he got to the "how."

\*For details on the problem of developing such a yardstick, see SPONSOR'S "All-Media Evaluation Study" which is a vital part of the continuing analysis of media by this publication. Study later appeared as a book. Copies available at \$4 each.



## Baltimore survey shows tv and radio get biggest remembrance for client's media dollar

He knew, from the past experience of media, what would *not* tend to give equitable media comparisons.

- Print, being tangible, was more measurable—and print people have been prone to measure a newspaper or magazine in terms of issues printed and copies circulated. “The practice developed,” says Roslow, “of quoting to advertisers the number of sheets of paper printed, sold or delivered.” But this didn’t answer how many people actually picked up that newspaper and read the advertiser’s product copy.

- A newspaper’s total circulation has been variously compared with a station’s estimated total circulation (“estimated” because of the intangible character of the medium itself) or with the rating of a quarter-hour program period. Obviously, a program cannot be equated to an entire newspaper.

A program segment is closer—more comparable—to a single editorial feature of a newspaper — maybe the woman’s column, or an editorial. These still cannot be accurately compared, says Roslow, because the commercial is *inside* a radio or tv program segment and attracts a “captive” type of audience. On the other hand, the newspaper advertisement runs adjacent to rather than within the editorial feature. So you can find no accurate measurement of *numbers* of persons reached by the advertising copy.

- There’s another—more statistical—reason why ad notings (such as Daniel Starch surveys) of printed advertisements are not comparable to quarter-hour program ratings. Readership surveys are confined to persons who are known to read the paper; non-readers are discarded. But, Roslow says, broadcast ratings are based on an all-home sample, including non-listeners and non-viewers in the base.

Two years ago Pulse started to bring these random elements of the measurement picture into focus. Since then, in eight markets, it has conducted print and broadcast studies with similar bases for stations in these markets.

Pulse draws a representative household sample. Interviewers visit homes in this sample, asking every member of the family what they remember seeing in the newspaper or hearing on radio or seeing on television. These

results—when projected—indicate the number of households in the metropolitan area reached by a specific advertisement or commercial. This is the “rating”—applicable to print as well as to tv and radio.

The profile looks like this:

In Salt Lake City, the average quarter-hour rating of six radio stations is 3.4 (reaching 3.4% of all homes in the metropolitan area), contrasted with the average rating for advertisements in the *Salt Lake City Tribune*, 3.4; and the average for those in the *Deseret News*, 3.7.

Compare these *remembrance* ratings with the type of figures formerly used.

Daily newspaper circulation (morning and evening editions) in Richmond, Va., reaches into 95% of the homes in the area. Daily radio totals average about 48% (for two stations); tv, some 80% (three stations).

But how many of these homes ever noticed an advertiser’s message? And what did it cost?

To answer this final question, Pulse started analyzing Baltimore as a test market three months ago.

Here’s what the company did, as Roslow explains it.

“Our job was to attain commercial remembrance ratings for (both newspaper and broadcast) advertising. A tv station and a radio station were monitored from 6 p.m. to midnight (note radio, low in tunein during the measured nighttime hours, was mini-

mized at the very start). The next evening, viewers and listeners were shown a list of commercials which had been aired and asked to identify those they remembered.” Pulse used the recall system which is standard for tv and radio ratings.

There were 2,000 homes in the total sample: 500 each (*different* homes) for the tv station, the radio station, the *Baltimore News-Post* and the *Baltimore Sun*. Each sample included “non-viewers, non-listeners, non-readers so the measurements have the same meaning,” says Roslow.

Some 20 interviewers in a two-week period visited these sample homes no longer than *one* day after the newspaper or broadcast copy was released.

Despite the outcome—favorable to tv and radio—the survey from the start was bound to give every advantage to newspapers on at least three scores.

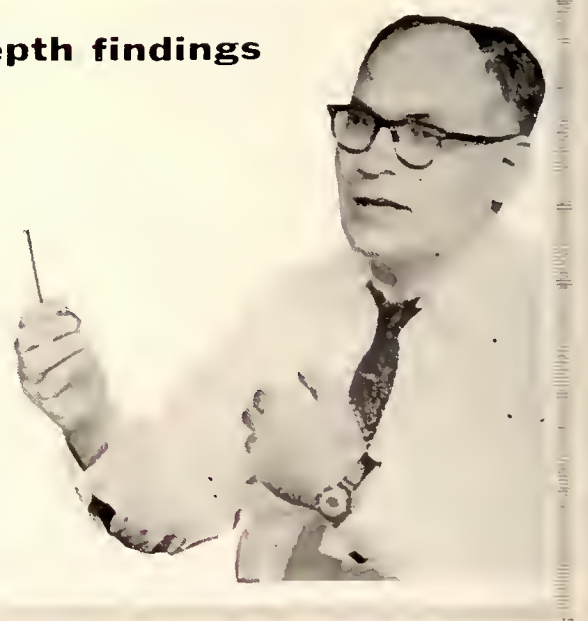
1. The measuring period for radio, as pointed out above, was from 6 p.m. to midnight. Daytime tunein is much higher. Newspaper and television were measured at a peak “audience” time, radio, at the ebb.

2. Interviewers in talking with families in the two newspaper panels, exhibited a sample copy of the paper, flipping page by page to have the member of the household point to any remembered advertisement.

No such “prop” or reminder is available in tv and radio (although Pulse has done some experimentation along these lines, introducing parts of radio jingles and tv frames). The tv and radio sample homes were merely

### Roslow points to depth findings

**Pulse invents** a new cost-per-1,000 system. Interviewers visit homes to ask each family member what he remembers from previous day’s newspapers, radio and tv shows. Remembrance factor is the actual “reach” the rating. This rating is converted to dollars: what it costs in each medium to reach 1% of homes in a market. When data are available on all major markets, buyers will have all-media cost ratios as a new buying guide.





confronted with "two or three key words" from the commercials and asked if they remembered them.

3. Thursday was selected as the reading and listening base and Thursday is the best-read week-day for any newspaper because of its shopping news and heavy food store advertising. Papers have long since coincided their editorial features and their advertising with women's shopping habits. And most women do most of their household shopping on Thursday.

Despite these balances toward the print side of the scales, tv and radio came out with some astounding figures.

Pulse worked up ratings and adapted them to this question: How much does it cost an advertiser to reach 1% of the metropolitan area homes (based on the U. S. Census classification)?

The answers came from the Baltimore survey, but Pulse thinks they're representative of the ratios in almost any market. (See chart.)

Comparing all three—radio, tv and newspaper—an advertiser would find he is reaching 1% of the Baltimore households at widely varying cost ratios. If you give newspaper the edge, again, and take the *lowest* newspaper cost (see chart)—\$223—and the *highest* radio—\$13—and the highest television—\$39—you find these ratios:

To reach exactly the same number of households, an advertiser gets more than 17 times as much audience for his money in radio than in newspaper, more than five times as much in television than in newspaper. But the average newspaper cost is far higher.

Does this mean newspapers should go out of business, that advertisers should cancel?

Certainly not, says Roslow. He's just arguing for re-evaluation.

The "plain sense of these findings," as he told admen Wednesday, "is not one of criticism of printed advertising. It is to point out that when comparable measurement methods are employed the broadcast media can stand up to the print media. It suggests a re-examination and re-allocation of advertising budgets may be in order."

"Newspapers have been effective, and print advertising has sold goods. But this has been built on small numbers of persons seeing the ad and not on large circulation numbers. In radio and tv the ratings are generally larger. The coordination of the two media can result in much greater numbers of persons reached. Such a determination can come from true measurement."

## COST OF REACHING 1% OF POPULATION, PRINT VS. AIR

### The Baltimore Sun

Space size	Space cost	Cost for 1%
Full page	\$2,212	\$223
1/2-full*	1,681	350
1/4-1/2*	810	315
1/8-1/4*	120	323
70-294 lines*	172	287

### The Baltimore News-Post

Space size	Space cost	Cost for 1%
Full page	\$1,560	\$339
1/2-full*	1,176	267
1/4-1/2*	588	452
1/8-1/4*	291	490
70-294 lines*	122	610

### Tv Station †

Time period	Time costs	Cost for 1%
6-7 p.m. and 11 p.m.-midnight	\$120	\$17
7-8 p.m.	150	21
8-10:30 p.m.	275	39
10:30-11 p.m.	200	28

### Radio Station ‡

Time period	Time costs	Cost for 1%
6-7 p.m.	\$22	\$13
7 p.m.-midnight	15	9

\* mid-point cost † 20-second announcement

‡ one-minute announcement

Source: Pulse study in Baltimore



# TV HUMOR PROVES THE PERFECT SLEEPER

Off-beat tv sell boosts Serta Mattress of  
Pittsburgh from 14th to fifth in Serta sales

**T**he macabre in mattress merchandising has proven a zany success for the Serta Co. of Pittsburgh. Serta's agency, Goldman and Shoop took the late movie on KDKA-TV, built it into "Sertaday Nite," a show featuring startling humor, a sprinkling of corn and a staid announcer, Carl Ide, who takes all in stride without even a smile.

Serta's commercials are often forcibly integrated into the movie theme. The break in swash-buckling sea thriller might see Ide and an expert swords-

man in a gripping duel—during which a mattress is deftly sliced to reveal its quality construction.

Unparalleled audience reaction to these commercials in terms of both sales and letters lead to a similar series of spot announcements with Bob Trow as announcer and fall guy.

Pittsburgh plant sales have soared from 14th to fifth among all of Serta's 44 assembly plants—a result of being the most discussed television sponsor in that area.

"No lumps, no bumps, no humps, no buttons, no nuttin'" slogan is investigated by Carl Ide in Serta commercial. Thorough check of mattress requires binoculars, stethoscope



Funny commercials, dry and slapstick are used. Personal endorsement sought by Ide (above) is tame in comparison to . . .



Sword-fight splits mattress for viewers . . .



Bob Trow, sponsor-heckled announcer . . .



Drubbing by sponsor is part of job . . .



Slapstick pie-in-the-face is a staple . . .



Careful check of results shows amazing audience response in letters and sales, requests for schedule of the commercials



**Spot radio 1st quarter****1956****\$34,750,000****1957****\$48,827,000**

'57 gain over '56 is 40.5%, as reported by Station Representatives Assn. Some stations have increased billings by as much as 50%

**Spot television 1st quarter****1956****\$100,209,000****1957****\$116,935,000**

Spot tv's growth rate is 11.6%, as computed by Television Bureau of Advertising. But actual dollar increase is 16.7% (see explanation below). Bulk of money spent on tv spot is for announcements during the nighttime period

## **SPOT'S FIRST QUARTER: RADIO UP 40.5% TV 11.6% OVER LAST QUARTER**

Spot radio makes a huge gain despite its own records and network radio's revival; tv, still outdoing print media growth, enters a slower cycle

**RADIO:** Spot radio billings are zooming far above the dollar limits set by the most blue-sky of optimists.

January, February and March—the first quarter of hard-selling, fast-buying 1957—saw a peak billing of almost \$49 million. The actual figures, from the Station Representatives Assn.: \$48,827,000 for this year contrasted with \$34,750,000 during the same period in 1956—a whopping increase of 40.5% (based on gross time sales).

A 40%-plus gain in the spot radio medium at this stage of the broadcast game is nothing less than phenomenal. Billings have been so big that many observers anticipated a slower rate of growth after what they saw as a leveling-off point last year. They also noted the rising interest—and investment—by national and regional advertisers in network radio.

Both network and spot people think a large share of network monies is coming from spot radio budgets. Yet they were obviously wrong. Network radio hasn't been making so many sales for a decade—yet neither has spot.

Larry Webb, managing director of SRA, comments on these new figures it has released. "Without any question, the tremendous increase can be attributed to the heavy saturation spot campaigns in the top major markets."

**TV:** Spot tv is still growing faster than most other media even though the spectacular jumps of past years seem to be shaking down into a more mature growth pattern. Spot tv is in a steady climb rather than a *re-surge* like spot radio is. Its high-water level for the first quarter hit \$117 million.

So says the Television Bureau of Advertising, which reports a billing increase over the first quarter in 1956 of 11.6%. This growth is impressive, but more gradual than during spot tv's earlier years.

The spot tv figures: \$116,935,000 this first quarter in '57 contrasted with \$100,209,000 for the same '56 period.

The 11.6% figure represents the rate of growth of gross dollar time investments on only 255 tv stations. TvB President Norman Cash says N. C. Rorabagh, who computes the spot reports for the group, had 267 stations in the base last year, 321 this year. To get an actual percentage gain, therefore, TvB used the 255 tv stations submitting their billing figures during both years. (The difference between the dollar totals reported for each year comes to 16.7%.)

A TvB breakdown shows 58.3% of spot tv business was placed in nighttime hours: 32.5% daytime; 9.2% late night—44% of the business was placed for announcements; 24.6% participations; 19.9% programs; 11.5% I.D.'s.

**Top 100 spot tv advertisers for the first quarter of 1957**

RANK	ADVERTISER	1ST QUARTER 1956	1ST QUARTER 1957	RANK	ADVERTISER	1ST QUARTER 1956	1ST QUARTER 1957
1.	Procter & Gamble	\$5,782,800	<b>\$3,726,800</b>	51.	Ralston-Purina	\$ 149,400	<b>\$ 464,200</b>
2.	Brown & Williamson	2,921,900	<b>3,633,000</b>	52.	Marathon Corp.		<b>437,100</b>
3.	Sterling Drug	2,252,800	<b>2,942,900</b>	53.	Reader's Digest	378,900	<b>428,600</b>
4.	Continental Baking	761,400	<b>2,822,000</b>	54.	Anheuser-Busch	325,400	<b>425,200</b>
5.	Carter Products	1,059,900	<b>2,447,100</b>	55.	Wesson Oil & Snow Drift	346,600	<b>422,800</b>
6.	Philip Morris	1,542,200	<b>1,993,000</b>	56.	Florida Citrus	698,500	<b>421,000</b>
7.	General Foods	2,053,800	<b>1,922,600</b>	57.	Standard Oil of Ind.	230,200	<b>412,800</b>
8.	Warner-Lambert	725,900	<b>1,882,800</b>	58.	United Fruit		<b>412,000</b>
9.	Colgate-Palmolive	1,583,100	<b>1,688,800</b>	59.	Heinz	327,300	<b>403,100</b>
10.	National Biscuit	1,478,400	<b>1,611,300</b>	60.	Wrigley	107,300	<b>400,200</b>
11.	Miles Laboratories	1,696,900	<b>1,535,700</b>	61.	RCA	344,000	<b>399,300</b>
12.	International Latex		<b>1,408,700</b>	62.	Bristol-Myers	384,800	<b>387,700</b>
13.	Liggett & Myers	1,122,900	<b>1,397,400</b>	63.	Sunshine Biscuit	203,100	<b>386,900</b>
14.	American Tobacco		<b>1,317,600</b>	64.	Maybelline		<b>382,800</b>
15.	Lever Bros.	471,000	<b>1,313,500</b>	65.	M. J. B. Co.	116,500	<b>381,600</b>
16.	Grove Laboratories	659,700	<b>1,211,600</b>	66.	Sardeau	135,300	<b>380,800</b>
17.	Ford	985,100	<b>1,168,300</b>	67.	Robert Curley		<b>379,400</b>
18.	Coca-Cola	654,800	<b>1,155,300</b>	68.	Socony Mobil Oil	227,400	<b>369,400</b>
19.	Pepsi Cola	373,700	<b>1,143,900</b>	69.	National Dairy		<b>368,200</b>
20.	Kellogg	1,780,000	<b>1,105,800</b>	70.	Clorox		<b>359,000</b>
21.	American Chicle	224,300	<b>1,085,000</b>	71.	Buitoni	135,800	<b>356,100</b>
22.	P. Lorillard	229,500	<b>1,012,300</b>	72.	Pillsbury Mills	158,300	<b>353,900</b>
23.	Bulova	1,228,400	<b>1,002,200</b>	73.	Pabst	313,500	<b>352,300</b>
24.	Esso Standard Oil	531,500	<b>919,100</b>	74.	Falstaff	377,300	<b>345,400</b>
25.	Robert Hall	869,100	<b>910,800</b>	75.	E. F. Drew		<b>340,700</b>
26.	Corn Products Refining	425,900	<b>846,800</b>	76.	Frontier Foods		<b>339,000</b>
27.	Max Factor		<b>794,600</b>	77.	Sinclair Refining		<b>336,600</b>
28.	Avon	174,100	<b>765,200</b>	78.	American Bakeries	190,500	<b>336,300</b>
29.	Lipton	212,800	<b>728,100</b>	79.	Quaker Oats		<b>328,900</b>
30.	American Home Products	313,800	<b>718,400</b>	80.	U. S. Borax		<b>321,400</b>
31.	Food Manufacturers		<b>696,700</b>	81.	Grocery Store Prods.	181,400	<b>319,900</b>
32.	Harold E. Ritchie	642,000	<b>692,600</b>	82.	Pharmaceuticals	267,500	<b>316,500</b>
33.	Glamorene	264,200	<b>667,100</b>	83.	Drackett	126,600	<b>314,400</b>
34.	Nestle	542,400	<b>652,000</b>	84.	Hills Bros.	403,500	<b>310,700</b>
35.	Peter Paul	724,700	<b>650,400</b>	85.	Pfizer		<b>304,900</b>
36.	Adell Chemical		<b>640,400</b>	86.	Standard Brands	285,600	<b>303,400</b>
37.	Beech-Nut Life Savers	262,700	<b>639,100</b>	87.	Piel Bros.	394,200	<b>292,900</b>
38.	Block Drug	751,200	<b>603,600</b>	88.	Bon Ami		<b>288,700</b>
39.	Plough, Inc.	310,500	<b>591,500</b>	89.	Best Foods	349,400	<b>288,000</b>
40.	Helaine Seager	725,200	<b>586,100</b>	90.	Wildroot	364,800	<b>282,600</b>
41.	Charles Antell	847,300	<b>583,600</b>	91.	Carnation	258,800	<b>282,000</b>
42.	Tea Council	403,800	<b>581,600</b>	92.	Schaefer	213,500	<b>277,200</b>
43.	Minute Maid	839,100	<b>579,500</b>	93.	Milner Products		<b>266,800</b>
44.	Texas Co.		<b>576,100</b>	94.	Petri Wine	122,400	<b>265,700</b>
45.	Seven-Up	368,400	<b>574,900</b>	95.	Pacific Tel. & Tel.		<b>260,700</b>
46.	Shell Oil	324,600	<b>530,200</b>	96.	Ward Baking	162,200	<b>260,200</b>
47.	Simmons		<b>525,200</b>	97.	Monarch Wine	171,600	<b>259,200</b>
48.	R. J. Reynolds	487,800	<b>491,600</b>	98.	General Mills	217,500	<b>256,200</b>
49.	J. A. Folger	531,300	<b>488,300</b>	99.	Mars	117,900	<b>255,400</b>
50.	Ballantine	446,700	<b>469,800</b>	100.	Burgermeister		<b>254,300</b>

Note: Regional Telephone Companies are listed separately and are no longer combined under American Tel. & Tel. Co.  
Source: TVB quarterly estimate of spot tv expenditure (gross) supplied by N. C. Rorabaugh.



## Spot tv spending by 31 industries during 1956 and first quarter 1957

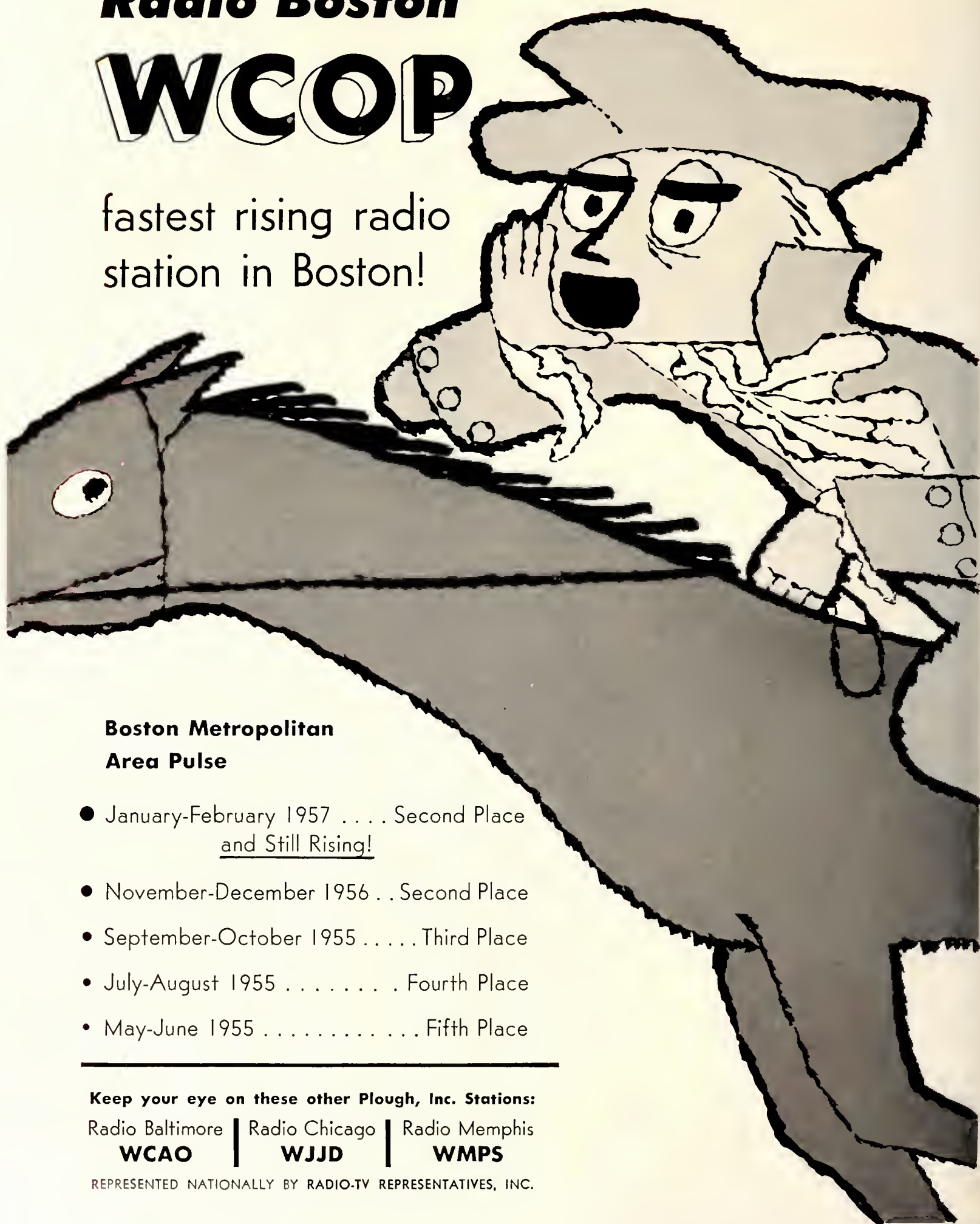
Product category	Spending estimate 1st quarter '56	Spending estimate 2nd quarter '56	Spending estimate 3rd quarter '56	Spending estimate 4th quarter '56	Spending estimate 1st quarter '57
Agriculture	\$310,000	\$327,000	\$278,000	\$310,000	\$410,000
Ale, beer & wine	\$8,323,000	\$9,009,000	\$8,463,000	\$8,442,000	\$8,514,000
Amusements, entertainment	\$157,000	\$139,000	\$171,000	\$90,000	\$119,000
Automotive	\$3,280,000	\$3,556,000	\$1,827,000	\$1,249,000	\$2,293,000
Building material, fixtures, paints	\$805,000	\$1,175,000	\$791,000	\$651,000	\$450,000
Clothing & accessories	\$1,793,000	\$2,221,000	\$1,861,000	\$2,313,000	\$2,170,000
Confections & soft drinks	\$1,673,000	\$5,322,000	\$1,620,000	\$6,961,000	\$7,234,000
Consumer services	\$2,952,000	\$3,126,000	\$2,491,000	\$3,973,000	\$3,177,000
Cosmetics & toiletries	\$7,442,000	\$9,541,000	\$8,950,000	\$8,307,000	\$10,660,000
Dental products	\$1,253,000	\$1,442,000	\$2,712,000	\$1,765,000	\$1,536,000
Drug products	\$10,726,000	\$6,468,000	\$5,295,000	\$9,537,000	\$12,981,000
Food & grocery products	\$28,461,000	\$28,381,000	\$21,775,000	\$28,998,000	\$32,860,000
Garden supplies & equipment	\$134,000	\$187,000	\$38,000	\$54,000	\$190,000
Gasoline & lubricants	\$3,123,000	\$4,206,000	\$3,908,000	\$1,793,000	\$5,422,000
Hotels, resorts, restaurants	\$48,000	\$99,000	\$73,000	\$70,000	\$87,000
Household cleaners, polishes, waxes	\$1,579,000	\$2,301,000	\$592,000	\$2,391,000	\$2,808,000
Household appliances	\$1,505,000	\$2,430,000	\$1,446,000	\$2,354,000	\$1,472,000
Household furnishings	\$768,000	\$958,000	\$898,000	\$1,182,000	\$1,380,000
Household laundry products	\$4,747,000	\$5,242,000	\$3,284,000	\$3,013,000	\$3,732,000
Household paper products	\$1,108,000	\$1,502,000	\$1,016,000	\$1,703,000	\$1,618,000
Household general	\$975,000	\$1,092,000	\$511,000	\$497,000	\$592,000
Notions	\$80,000	\$98,000	\$162,000	\$116,000	\$30,000
Pet products	\$986,000	\$1,174,000	\$849,000	\$1,649,000	\$1,679,000
Publications	\$564,000	\$183,000	\$484,000	\$135,000	\$553,000
Sporting goods, bicycles, toys	\$98,000	\$102,000	\$79,000	\$1,161,000	\$115,000
Stationery, office equipment	\$73,000	\$54,000	\$23,000	\$89,000	\$131,000
Tv, radio, phono., musical inst's	\$626,000	\$554,000	\$348,000	\$832,000	\$423,000
Tobacco products & supplies	\$7,081,000	\$7,371,000	\$7,823,000	\$8,115,000	\$10,331,000
Transportation & travel	\$665,000	\$698,000	\$542,000	\$761,000	\$884,000
Watches, jewelry, cameras	\$1,834,000	\$1,982,000	\$1,637,000	\$1,613,000	\$1,249,000
Miscellaneous	\$1,040,000	\$1,444,000	\$881,000	\$1,218,000	\$1,835,000
<b>TOTAL</b>	<b>\$100,209,000</b>	<b>\$105,584,000</b>	<b>\$83,863,000</b>	<b>\$107,842,000</b>	<b>\$116,935,000</b>

# The BIG NEWS in Boston!

**Radio Boston**

# WCOP

fastest rising radio  
station in Boston!



## **Boston Metropolitan Area Pulse**

- January-February 1957 . . . . Second Place  
and Still Rising!
- November-December 1956 . . Second Place
- September-October 1955 . . . . Third Place
- July-August 1955 . . . . . Fourth Place
- May-June 1955 . . . . . Fifth Place

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**Keep your eye on these other Plough, Inc. Stations:**

Radio Baltimore | Radio Chicago | Radio Memphis  
**WCAO** | **WJJD** | **WMPS**

REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.



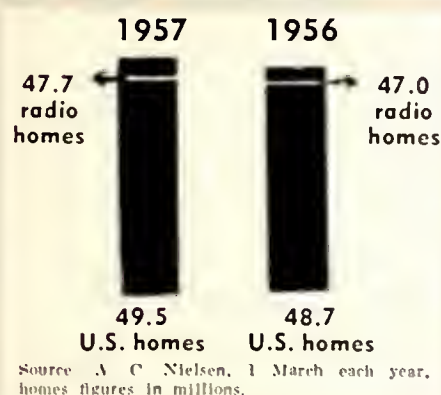
# RADIO BASICS / MAY

This is the first of SPONSOR's new Radio Basics section. It will appear every four weeks and will complement and alternate with TV Basics. Three sections make up Radio Basics. The first is a series of four indices, giving material, updated every four weeks for the most part, on number of homes, stations, sets in homes and sets sold or produced. The second section covers spot and will provide periodic indices of local listening in various markets and research material of interest to users of spot. The third, or network, section will emphasize web radio's clients but will also include other material of interest to network users. A complete list of network radio clients will appear as a supplement to Radio Basics in the next issue and thereafter will be included as a regular feature. Suggestions from readers as to content and format will be welcomed and used as basis for future additions and revisions. The next Radio Basics will appear in the 22 June issue.

1. Radio dimensions are indexed in terms of homes, stations, sets in homes, sets sold . . . see below
2. Spot basics provides local market listening index, audience composition facts . . . page 48
3. Network basics shows buys of the month, radio listening by hours and top shows . . . page 50

## 1. RADIO'S DIMENSIONS TODAY

Radio homes index



Radio station index

End of April 1957				
	Stations on air	CPs not on air	Applications on hand	Applications in hearing
Am	3049	154	306	112*
Fm	529	22	22	0

End of April 1956				
	Stations on air	CPs not on air	Applications on hand	Applications in hearing
Am	2872	118	275	101
Fm	534	13	6	0

Source: FCC\* monthly reports, commercial stations. \*F 1 Mar.

Radio set index

Set location	1957	1956
Home	81,000,000	82,000,000
Auto	34,000,000	32,000,000
Public places	10,000,000*	10,000,000
<b>Total</b>	<b>128,000,000</b>	<b>124,000,000</b>

Source: RAB, 1 January each year, estimates of sets in working order. \*No new information.

Radio sales index

Type	March 1957	March 1956	First Quarter 1957	First Quarter 1956
Home	730,584	527,649	1,818,976	1,513,722
Auto	597,532	519,648	1,642,015	1,435,531
<b>Total</b>	<b>1,328,116</b>	<b>1,047,297</b>	<b>3,460,991</b>	<b>2,949,253</b>

Source: RETMA. Home figures are retail sales, auto figures are factory sales.

## 2. SPOT RADIO BASICS

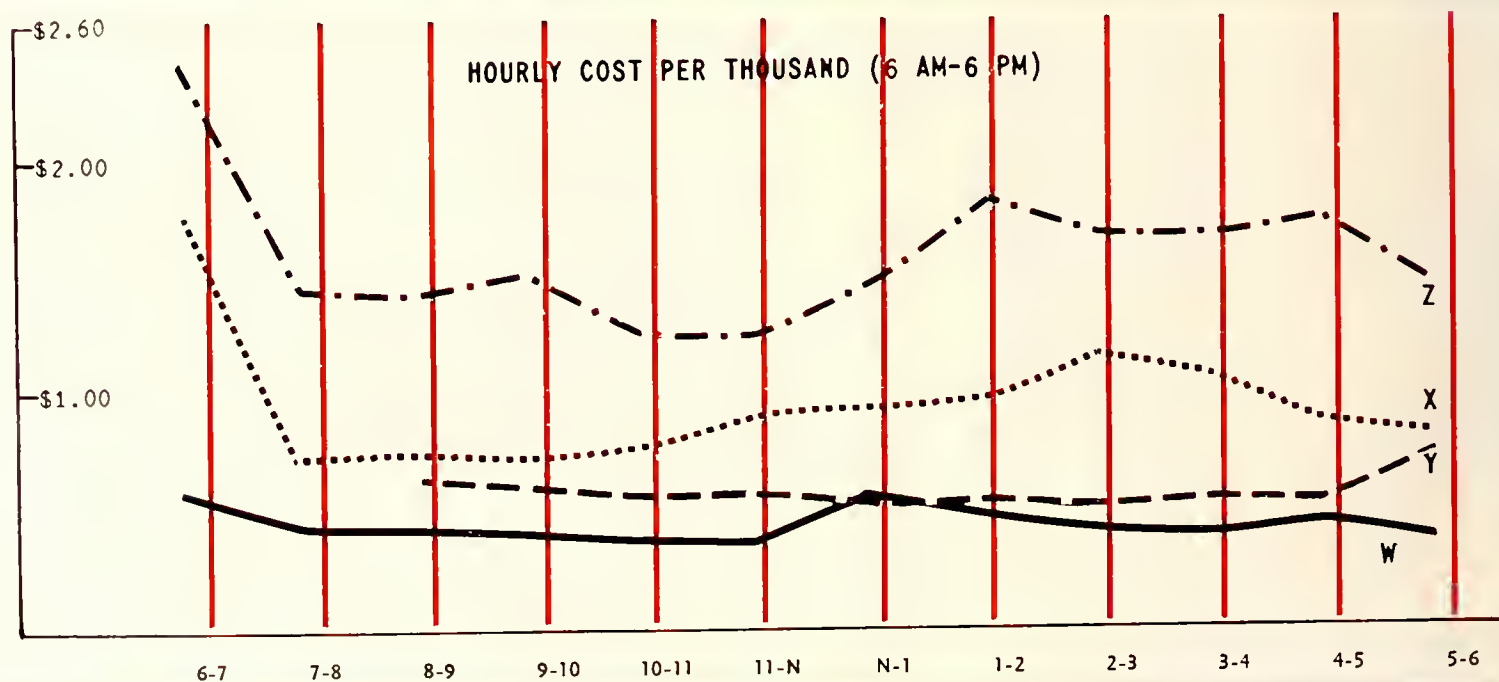
### Spot listening market index

Figures for the 10 markets at right show homes using radio (in and out of home) during the March-April period 1957. Data comes from Pulse, covering listening during the average quarter hour of each three-hour day part. Spot Radio Basics will periodically cover different groups of markets with the same type of break-downs as shown here

How local markets compare in listening levels by three-hour day parts

Market	6-9 a.m.	9 a.m.-N	N-3 p.m.	3-6 p.m.	6-9 p.m.	9 p.m.-M
Atlanta	25.4	27.3	26.4	26.9	21.3	14.5
Baltimore	23.3	25.4	25.2	26.7	19.3	16.5
Boston	23.6	28.8	27.2	28.2	21.4	15.0
Chicago	27.3	31.4	29.8	29.6	21.3	14.2
Los Angeles	23.7	31.0	27.8	28.6	22.3	15.4
Pittsburgh	22.1	27.7	26.5	28.5	20.6	14.3
Portland, Ore.	28.5	30.8	28.9	29.9	22.7	16.4
Richmond	21.4	25.0	23.8	25.4	18.4	12.7
San Francisco	26.6	30.8	25.4	28.4	22.3	17.7
Washington, D.C.	25.5	29.2	26.9	28.4	22.7	15.1

### Does a station's cost-per-1,000 vary much during the day?



The chart above shows the cost-per-1,000 homes reached for four stations in a typical, medium-sized Midwest market by hours of the day during the day. As the figures indicate, there can be a considerable variation in cost-per-1,000. The figures also show that early morning and late afternoon

prime time are not always the best buy, though if the figures were calculated in terms of cost-per-1,000 men reached the picture would be different. Data is based on NCS #2 with recent Pulse ratings projected via the SRA formula. The chart and cost-per-1,000 were prepared by The Katz Agency.



### Weekend audience composition on the local level

TIME	MEN	WOMEN	TEENS	CHILDREN	SETS IN USE
6-7 a.m.	19%	18%	2%	1%	5.1
7-8	15	19	4	2	11.3
8-9	39	53	5	3	15.7
9-10	36	52	8	1	16.9
10-11	34	52	10	1	19.3
11-N	34	52	10	1	20.1
N-1 p.m.	36	50	10	4	20.6
1-2	40	46	10	4	21.4
2-3	41	45	10	4	23.1
3-4	42	45	10	3	23.4
4-5	40	46	10	4	23.1
5-6	40	47	10	3	21.3
6-7	41	47	9	3	21.2
7-8	43	46	8	3	18.9
8-9	44	46	8	2	18.1
9-10	45	45	8	2	16.9
10-11	47	46	6	1	14.7
11-M	48	47	5		11.0

### Winter audience data in 8 markets

Chart at left, prepared by John Blair and Co., provides a four-way audience composition breakdown, based on Pulse data in the following eight markets: Chicago, Detroit, Philadelphia, Columbus, Miami, Pittsburgh, Seattle, Dallas. Figures show a weighted average, cover both Saturday and Sunday. Note the substantial numbers of men who can be reached during the day on weekends. Data shown includes listening in automobiles

### Combination buys on local level

Taken from NSI special analysis files, the data at right give some idea of the audience sizes an advertiser can accumulate with combination buys. The first bar is a morning strip combined with an afternoon strip. The second is a daytime strip combined with an early evening strip. Material is not meant as a comparison of the three different types of purchases

#### Schedule

Two 5-a-wk strips on one station (10 shows)

Two 5-a-wk strips on two stations (10 shows)

Spot schedule on six stations (72 announcements)

Homes reached per month

26%

30%

23%

Homes reached per broadcast

4%

4%

1%

Broadcasts received per home reached

5.4

5.3

2.2

### 3. NETWORK RADIO BASICS

Current methods of buying network radio—the scattered program and announcement buys and the in-and-out habits of clients—make it difficult for admen to keep track of what's going on. The list below shows the important buys that were made during the past month. It includes facts already printed in *New and Renew* but with more detail. See the next issue for web radio's full client list.

#### FABULOUS FORD BUY IS MONTH'S HIGHLIGHT

##### ABC

**Ball Bros.:** Four segments of *Breakfast Club* were bought by the sponsor, starting 21 May. Business was placed by Applegate Advertising Agency, Muncie, for fruit jars, caps, jelly glasses, jar rubbers.

**d-Con Co.:** Two segments a week of *My True Story* is being sponsored by this division of Sterling Drug for insecticides. The campaign began 14 May.

**General Foods:** Nine new segments, bought for summer airing, were added to GF's 14 segments already on ABC's morning block. The nine, bought via Y&R for Jell-O Instant Pudding, including three on *Breakfast Club*, two on *My True Story*, two on *When a Girl Marries* and two on *Whispering Streets*.

**Texas Co.:** The oil firm renewed its sponsorship of the Saturday afternoon Metropolitan Opera broadcasts for 1957-58, its 18th consecutive season via C&W.

##### CBS

**Chesebrough-Pond's:** Five minutes of *Sports Time*, 7:00-7:05 p.m. three times a week for 13 weeks was bought for Valcream through Compton. Kickoff is 17 June.

**Dixie Cup:** A five-minute segment on Robert Q. Lewis' show Saturday mornings will plug Dixie Cups in the home for 26 weeks. Campaign began 18 May.

**Ford:** The biggest network buy in recent years was Ford's four hours and 40 minutes weekly news-and-music package on CBS for 52 weeks starting 2 September. Aimed at motorists, the buy covers five minutes of news and five minutes of Rosemary Clooney and Bing Crosby across-the-board on weekdays during the period between 7:00-8:05 a.m. local time; an Arthur Godfrey weekday strip from 5:05 to 5:30 p.m.; the Ed Murrow strip, 7:45-8:00 p.m.; six Clooney-Crosby five-minute shows at 5:00 and 5:55 p.m. Saturday and 12:55, 2:30, 4:30 and 5:55 p.m. Sunday. Agency: JWT. The cost: \$4.2 million after time discounts.

**Gillette:** Three horse races in May and June were bought for all Gillette products via Maxon. They included the Kentucky Derby on 4 May, the Preakness on 18 May and Belmont on 15 June.

**Kendall Co.:** Minor summertime injuries are the motive behind the buy of a dozen 15-minute segments of Arthur Godfrey's morning show for Curads and Curity first aid products. Leo Burnett bought the 10:45-11:00 segment for 28 June and 30 August and the Thursday 10:30-10:45 segment for 10 weeks beginning 4 July.

##### NBC

**American Dairy:** NBC's run-of-schedule 20-10 Plan (10 one-minute and 10 30-second announcements during the 10:00 a.m. to 4:00 p.m. period) was bought by the client for 13 weeks starting 3 June through Campbell-Mithun. American Dairy is the second user of the 20-10 Plan.

**California Packing:** A \$500,000 buy involving one-quarter of *News on the Hour* for 26 weeks started 20 May. Emphasis will be on Del Monte's pineapple-grapefruit juice. The buy, via McCann-Erickson, covers an average of 42½ announcements per week, half minutes and half 30-seconds.

**Columbia Pictures:** A total of 33 minute announcements for three weeks starting 21 June will plug *Fire Down Below*. Programs bought into include *Bandstand*, *People Are Funny* and *Monitor*. The agency is Donahue & Coe.

**Ex Lax:** Four announcements weekly have been added to 16 Ex Lax already has on NBC. The new buy, via Warwick and Legler, involves one participation per week for 34 weeks in *Great Gildersleeve*, *People Are Funny*, *One Man's Family* and *Monitor*.

**General Foods:** Campaigns for Jell-O and Postum have been placed. The Jell-O drive is a reminder campaign with 60 six-second announcements per week for 10 weeks on *Bandstand* and *Truth or Consequences*. Estimated cost to GF is \$120,000. Postum will be represented by one participation a day five days a week on *Bandstand* and *Pepper Young's Family* for 26 weeks.

**General Mills:** Five one-minute and five 30-second announcements per weekend for 52 weeks were purchased in the Fibber McGee and Bob and Ray segments of *Monitor*. Campaign, via DFS, will start 1 June. Brand and brand schedules had not been decided at presstime.

**Mack Mfg.:** Trucks will be advertised on *Monitor* with six one-minute announcements per week for 10 weeks starting 28 June. Doyle, Kitchen & McCormick placed the business.

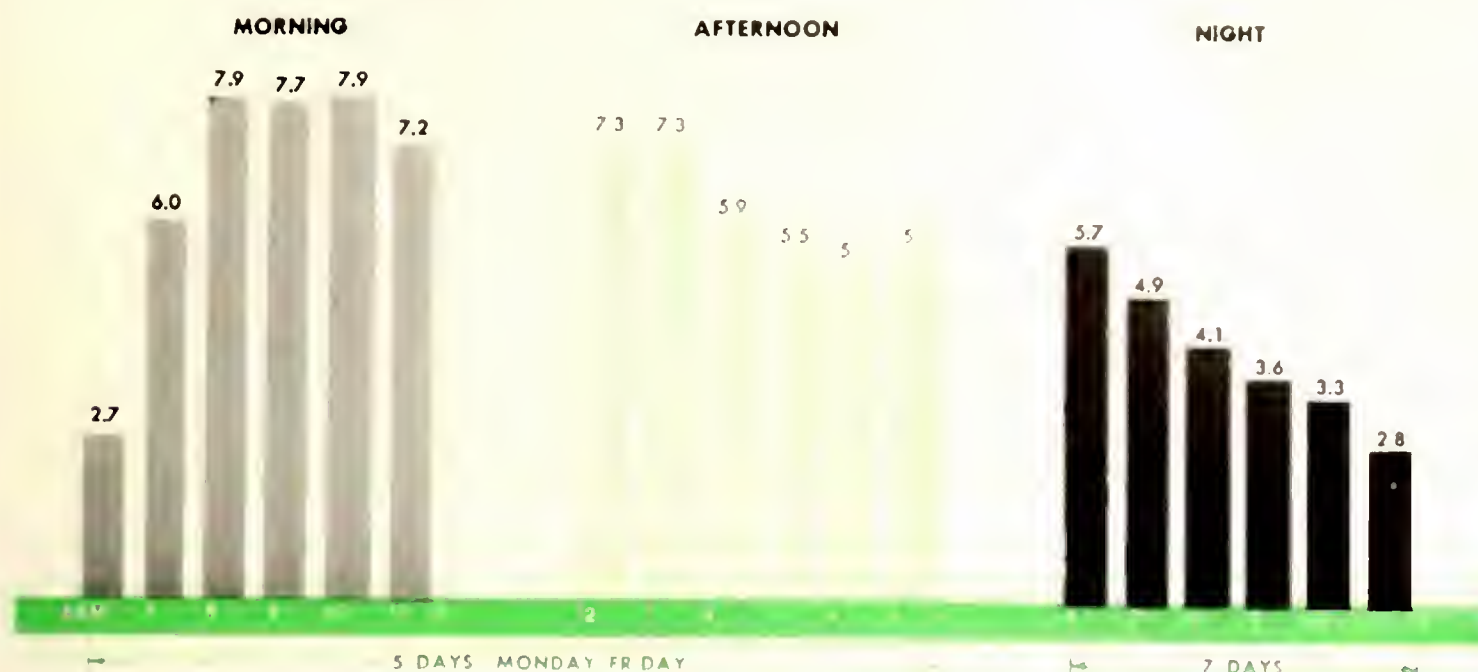
**Plough Chemical:** A 13-week campaign for St. Joseph's aspirin will start on *Monitor* 1 June. The \$110,000 buy provides for 10 one-minute and 10 30-second plugs.

**Sleep-Eze:** A 13-week summer drive will employ one participation a week on *People Are Funny* and two a week on *One Man's Family*. Agency is Milton Carlson, Los Angeles.

**20th Century-Fox:** A two-weekend saturation drive on *Monitor* will be used to plug *Bernadine*. Schedule provides for 50 six-second announcements per weekend. Dates are 22 and 29 June.



U. S. homes reached per average minutes by hours of day



Radio's audience as of January 1957 (Nielsen) is shown above. Figures atop bars represent millions of homes.

Average minute audiences are only a fraction of radio's total in-home audience (about 30 million homes per day)

### Network radio in-home audiences: top shows and average

#### DAYTIME

Weekday		HOMES (000)
Average for all programs		1,097
1	Ma Perkins (2nd half) Lipton M-F Wk 2	1,765
2	Ma Perkins (2nd half) Scott Tue. & Wed. Wk 1	1,765
3	A. Godfrey (1st half) Chun King 10:00 a.m. Tue. Wk 2	1,670
4	Young Dr. Malone (2nd half) Lever M-F	1,622
5	Ma Perkins (1st half) Lever M-F	1,622
6	House Party Simoniz 3:15 p.m. Wed.	1,622
7	A. Godfrey Int'l Min. & Chem. 10:15 a.m. Th. Wk 2	1,622
8	Helen Trent (2nd half) Scott Mon. & Th.	1,622
9	Nora Drake (2nd half) Scott Tue. & Th.	1,622
10	House Party Staley 3:15 p.m. Tue.	1,574
Sunday		
Average for all programs		429
1	Woolworth Hour	1,193
2	Robert Tront	1,145
3	Johnny Dollar Lorillard	1,002
Saturday		
Average for all programs		620
1	Gunsmoke—12:30 p.m.	1,574
2	Gunsmoke—12:45 p.m.	1,479
3	Sports 12:55 p.m.	1,288

#### EVENING

Once a week		HOMES (000)
Average for all programs		525
1	Jack Benny	1,670
2	Gunsmoke Sun. 6:30 p.m.	1,383
3	Our Miss Brooks Carter	1,336
4	Our Miss Brooks Lorillard	1,240
5	Gunsmoke Sun. 6:45 p.m.	1,193
6	Mitch Miller 8:10 p.m.	1,409
7	Academy Awards	1,002
8	Mitch Miller 8:20 p.m.	906
9	50th Anniversary Musical	906
10	Sports Sun. 8:45 p.m.	811
Multi-weekly		
Average for all programs		668
1	Lowell Thomas	1,288
2	News of the World	1,240
3	One Man's Family	1,145

Program audience figures are from Nielsen's first April report covering the two weeks ending 6 April 1957. Data is based on homes listening to a program six minutes or more, except for programs of 15 minutes or less in which case homes listening one minute or more are included.

# SPONSOR ASKS



## What are your tips on how to hire tv and radio personnel?

**Richard Bacharach**, director, entertainment division, Jules Z. Willing Organization, New York

The entertainment industry has grown to such huge proportions in recent years that its traditional methods of filling top executive spots is hopelessly out-dated and inefficient. It is the only major American industry in which key jobs are filled by word-of-mouth, and by planned "leaks" signifying that an



*"adopt a more effective method"*

important top-level change is in the making.

Considering the enormous investment costs in television, motion pictures, and the legitimate theatre, the entertainment industry is being forced by shrinking profit margins to adopt a more effective method of finding the right man for the important job.

American industry has long since found that answer in the confidential executive recruiting firm such as our own, where the entire field is scouted, sifted, and screened until a small handful of well-qualified men (whose availability is a secret even to their closest friends and associates) constitute the field from which the best candidate is finally chosen. This is the method the entertainment industry must learn to use.

The top entertainment executive is a very insecure person job-wise, subject to incredible tensions, and the victim of a very high rate of job mortality. He tries to keep plugged into the grapevine, to learn what jobs are available and what qualifications are expected; but his information is usually hazy, inaccurate, and incomplete. Even when he has a clear and correct

version of an inviting possibility, he is not often in a position to make his availability or interest known, except by dropping a casual hint at the right luncheon table.

For his sake, too, the confidential intermediary is essential—both for his success and for his peace of mind. The extent to which our work in performing this intermediary function for both the employer and employee has captured the imagination of both, the eagerness with which both have been willing to talk to us confidentially about what they are looking for, and the startlingly effective results that we have been able to obtain in a comparatively short period of time, all seem to indicate that we are on the right track in finding an effective way to get the right top man and the right top job together, to the enormous advantage of both.

**Roger Pryor**, vice president of radio and television, Foote, Cone & Belding, New York  
As a first step in hiring a new broadcast boy, I believe it makes sense to decide just how much you're going to be able to pay him. Not how little, but how much. Take a good look at your budget before looking any place else, and remember that unlike merchandise, a "sale" on ability is rarely to be found. With people, as with anything else, you usually get what you pay for, so make up your mind not to drive too sharp a bargain. To be sure, you'd like to get a little more than you pay for and probably will if you have an attractive job to offer, but don't try to get something for nothing, for where people are concerned it usually works in reverse.

Having set your top figure, you'll have little trouble narrowing the list of applicants to those who fit reasonably into such a category. And with this done, it seems to me that the one who best answers the following questions will probably get the job:

1. In addition to television, does he have an adequate radio background?
2. Assuming broad experience in both media, were these years spent as an agency representative, or was he employed by a station or package producer, or what?
3. Has he specialized in direction? Production? Writing? Or is his background sufficiently comprehensive to include all of these activities?
4. How many years of agency experience has he had, and what is the length of his tenure with each agency?
5. Is he sufficiently mature to be "left alone"? Can his judgment be depended upon? It seems to me that this can't be over-emphasized.
6. Is he good at detail work? The complexity of broadcast operations today demands a "buttoned-up" type of lad.
7. Is he articulate and does he handle himself well in groups?
8. Is his personal appearance satisfactory? Remember, that just as a person is known by the company he keeps, so is the agency known by the company it hires.
9. Of course you will want to satisfy yourself as to his sobriety, reliability,



*"don't try to get something for nothing"*

etc., and if by now he shapes up pretty good, there's one really loaded question you'll want to ask him: Is he willing to burn the midnight oil at both ends? Will he be perfectly delighted to get stuck in a control room covering a commercial in the *Late Late Show* on Christmas Eve? Is his wife the kind who'll laugh good naturedly when he calls at 8:00 p.m. and says, "Dear, I



know we've got eight for dinner, but I'm still at the studio. You see, the client hasn't arrived yet. He called a couple of hours ago and said he'd be a few minutes late, etc., etc., etc.?"

If he takes all these questions in his stride, hire him brother!! And, if you can find any others let me know!

**Ruth E. Bachman**, advertising specialist,  
Bing-Cronin, New York

Buy . . . don't be sold . . . so, know what you need. It's the alert executive who knows what's needed from the simple definitive to the creative, illusive requirements. The executive who just needs "someone" on his staff, may well be sold a bill of goods by a phony.



*"a phony is  
sometimes a  
good salesman"*

A phony is sometimes a very good salesman. he's very interested in himself and the less he has to clutter his mind with other knowledge, the better he can concentrate on and talk about how good he is.

When you want to buy time . . . you shop. Spot? Participation? Show? Local? Network? Owned & operated? What will sell your product best? And so you ask for an estimate. Just as you buy time to sell a product, you buy people who will produce. Produce what? If you know exactly what, you're off to a good start. Otherwise, get out your pencil and think with it, on paper:

Functional job title: department of the company; list of all duties to be performed; other factors important to the job—special education, special skills or talents, kind of personality.

Too often, though, the harassed executive, pressed for time, oversimplifies this step. He wants a man with the same highly specialized experience—but not one even minor fault of—the newly departed employee. This lack of imaginative appraisal leads quickly to inbred hiring which results in static staffing. Estimate your needs, evaluate your candidate and hire creatively!

Hire quality. That's my tip. A given individual with quality of intelligence and personality plus certain demonstrated talents and abilities does not  
(Please turn page)



**There's only ONE Skowhegan . . .  
. . . it's in MAINE  
Moppets and mothers here, as  
elsewhere, are devoted to  
ROMPER ROOM on Channel Six**

Quoting Marge Pressey, in her weekly Somerset Reporter column, Diary of a Skowhegan Mother of Six:

"In my opinion, one of the very best programs on TV for pre-school children these days is Romper Room on Channel 6 at 9:30 a.m. Miss Connie, Romper Room's 'teacher', is such an attractive person and has such a lovely personality, the children just adore her."

What do Romper Room sponsors say?

**MAINE SAVINGS BANK**—"We have found Romper Room successful in soliciting new accounts among the younger age groups and their parents."

**OAKHURST DAIRY**—"A quality presentation combining child development and entertainment values with unique sales-service appeal."

**KIDDYLAND**—"Romper Room is excellent as a vehicle of both educational influence and entertainment. It has brought many new customers to us."

We say: "See your nearest Weed TV man for summer availabilities."

**WCSH-TV PORTLAND,  
MAINE**

need highly specialized experience to do a creative, productive job. There is no such thing as a creative hack.

**Joan Sinclair**, *tv packager and former tv manager for Lowen Placement Agency*

First, *know* what you're looking for—have very definite qualifications and specific duties clearly in mind and then be flexible enough in your thinking to recognize talent potential when it walks in your door!

When you interview a prospect, have enough imagination and creativity to envision him in the job—evaluate his

past experience along with his future potential. Ask yourself if this is the type of man or woman who will grow with your organization or stand still and stagnate?

One of the main troubles with some employers is that they change the specifications for the job with each applicant they interview. For example, they call you up and ask for a top radio, tv commercial writer with film experience and then after they've seen three top men who are ideally suited for the position, according to the original specifications, they do an about

face and decide they want a good general copywriter with a knowledge of print and timebuying. . . . How confused can you be?

Until an employer actually knows what he wants and needs, he shouldn't do any interviewing. The pre-selection service which a good personnel agency offers is completely wasted when the client doesn't know what he really



*"level with him about the job"*

wants. Further, the employer wastes his own time and energy as well as that of the prospective employee whose morale goes way down when he is told he is completely wrong for the job simply because the employer doesn't know his own mind.

Above all—be sincere . . . and look for sincerity in your employees. Sincerity succeeds very often where genius and talent fail!

Be yourself! These are the key words—the recipe for success in business and professional life—in interviewing—in helping you find out what makes a man or woman tick. If you want to find out what kind of an employee you'll be getting for your money then "level with him"—about the job, its potential and his future if he casts his lot with you.

Remember, that the average man who is out of work, or interested in making a change, is apt to be nervous and ill at ease when he comes in for an interview. By being yourself you can make it easy for him to be himself, therefore you find out more readily about the man and his aptitudes and abilities.

Avoid hiring a person who talks too much about himself—let the record as indicated on his resume and in his portfolio and credits, speak for itself. And remember that humility and teachableness are important qualities in an employee.

Above all, avoid hiring a man who won't listen when you talk. Anyone who thinks he knows all the answers before he starts working for you is a dangerous character to have around! He may not end up getting your job—but he may just walk out and take your best account with him!!!

# KSON

“ I ”

**SAN DIEGO'S NO. 1 RADIO STATION**

## PULSE

**"Out of Home" & "In Home"**

Represented nationally by **FORJOE & CO.**



# NEW AND RENEW

## NEW ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Frigidaire Div-GM, Dayton	Kudner, NY	CBS 201	Galen Drake, Sa 10:05-10:50 am, 5 min seg, 18-25 May only
Frigidaire Div-GM, Dayton	Kudner, NY	CBS 201	Robert Q. Lewis, Sa 11:05-12 n., 5 min seg, 18-25 May only
General Foods, White Plains, NY	YGR, NY	CBS 201	World News Roundup, Su 9:15 am, 5 min seg, 12 May-26 wks
General Foods, White Plains, NY	YGR, NY	CBS 201	Gunsmoke, Su 6:30-6:55 pm, 5 min seg, 12 May-26 wks
General Foods, White Plains, NY	YGR, NY	CBS 201	Our Miss Brooks, Su 7:30-8 pm, 5 min seg, 12 May-26 wks
General Foods, White Plains, NY	YGR, NY	CBS 201	Times on Andy Music Hall, M-F 7:05-7:45 pm, 5 min seg, 13 May-26 wks
General Foods, White Plains, NY	YGR, NY	CBS 201	Galen Drake, Sa 10:05-10:50 am, 5 min seg, 18 May-26 wks
General Foods, White Plains, NY	YGR, NY	CBS 201	Robert Q. Lewis, Sa 11:05-12 n., 5 min seg, 18 May-26 wks
General Foods, White Plains, NY	YGR, NY	CBS 201	Gunsmoke, Sa 12:30-12:55 pm, 5 min seg, 18 May-26 wks
General Foods, White Plains, NY	YGR, NY	NBC 151	Bandstand, M-F 10:30-12 n., 30 parts per wk, 1 July-10 wks
General Foods, White Plains, NY	YGR, NY	NBC 151	Truth or Consequences, M-F 10:05-10:30 am, 30 parts per wk, 1 July-10 wks
Plough, Inc., Memphis	Lake-Spiro-Shurman, Memphis	NBC 158	Monitor, 29 parts per wkend, 25 May-52 wks
Shulton, NY	Wesley, NY	CBS 201	Arthur Godfrey Time, F 10:15-10:30 am, 14 June-6 wks
20th Century Fox Film Corp., NY	Charles Schlaifer, NY	NBC 158	Monitor, 50 parts per wkend, 22 June-2 wks
Vernell's Butter Mints, Seattle	Martin & Tuttle, Seattle	CBS 201	Robert Q. Lewis, Sa 11:05-12 n., 5 min seg, 11 May-52 wks

## BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Tom Boise	KSFD, San Diego, mgr	John Blair, LA, acct exec
Charles W. Brunt	WTOB, Winston-Salem, sls mgr	Same, mgr
Stan Byrnes	Pathe Pictures, NY, sls mgr	Television Programs of America, acct exec
C. Herbert Clarke	NBC Tv Net, NY, stn sls rep-sls traffic dept	Same, mgr stn sls
George R. Collisson	WKY-TV, Oklahoma City, sls	KTOK, Oklahoma City, sls mgr
Byington F. Colvig	CBS Tv Spot Sales, Chi, dir sls promotion	Same, acct exec
Robert V. Evans	Cbs Legal Dept, NY, senior atty	CBS Tv, NY, asst gen atty chg talent pro & facilities contracts and rights
Philip Feldman	CBS Tv, Hy, dir business affairs	Same, vp & business mgr-talent & contract properties
Armand Grant	WKIT, Garden City, LI, vp & gen mgr	ABC Tv, NY, exec producer-daytime programs
Bernet G. Hammel	Schwerin Research, NY, asst dir operations	ABC Tv Net, NY, asst mgr research
Robert I. Holt	Fanchon & Marco, advtng mgr	Gross-Krasne, Hy, dir advtng & promotion
Bill Karl	KERG, Eugene, Ore, sls	Same, local sls mgr
Helen Irene Koss	American Research Bureau, NY, exec sec	Same, admin asst
Robert G. McKee	NBC Radio & Tv Nets, Chi, acct exec-midwest sls	ABC, Chi, acct exec tv sls-cent div
Walter K. Neill	Dir own advtng & public relations agcy, LA	Television Programs of America, Detroit, acct exec
Bill Oldham	Edward Petry, Chi, radio acct exec	Same, St. Louis, sls mgr
Barrie D. Richardson	Warner Bros, NY, publicity	CBS Radio, NY, press information
C. S. Shulda	KERG, Eugene, Ore, local sls mgr	Same, natl sls mgr
Hugh M. Simpson	WALA-TV, Mobile, acct exec	Television Programs of America New Orleans, acct exec
Austen Smithers	Headley-Reed, NY, radio sls mgr	Edward Petry, NY, acct exec-radio div
Dale Stevens		Eveitt-McKinney, Chi, sls
Fred Ursel	CKSL, London, Ontario, sls	Same, retail sls mgr
Arthur Vigeland	Ted Bates, NY, acct exec	John Blair, NY, acct exec
Raymond W. Welpott	WRGB, Schenectady, stn mgr	WKY, WKY-TV, Oklahoma City, stn mgr
Alyce Wilson	Free-lancing on r-tv commercials, Phila	WALA-TV, Mobile, sls

## ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
William A. Baumert	Frank Baumert Co, NY, partner	Pais & Peast, NY, acct exec
Edwin J. Benedict	J. M. Mathes, NY, acct super	Maschaik & Pratt, NY, acct exec
James Benham	Young & Rubicam, NY, acct exec	Ted Bates, NY, acct super
Carl Cannon	United Nations, NY, chg visitors' services	Kelchum MacLeod & Grove, NY, public relations acct exec
Douglass Coady	Hotpoint, Chi, mkng specialist-tv div	Peach, McClinton, Chi, acct exec
Arnold M. Combrinck-Graham Jr.	Kenyon & Eckhardt, Chi, acct exec	Same, also vp
George W. Davidson	I. Walter Thompson, NY, mkng exec	Compton, NY, vp & acct super
Michael J. Donovan	Benton & Bowles, NY, asso media dir	Same, also vp
Lawrence H. Douglas	Gotham Broadcasting, NY, acct exec	Thomas & Douglas, NY, vp
James P. Dwyer	William Jenkins Advtng, Phila, vp	Gray & Rogers, Phila, advtng staff

# NEW AND RENEW

## ADVERTISING AGENCY PERSONNEL CHANGES *continued . . .*

NAME	FORMER AFFILIATION	NEW AFFILIATION
Cay Gibson	Doyle Dane Bernbach, NY, copywriter	Same, head sls promotion dept
Raymond F. Gombert	Westinghouse Electric, Pitts, industrial advtng & sls promotion mgr	Compton Advtng, Milwaukee, vp & mgr
George Grabin	Arthur Meyerhoff, Milwaukee, mgr	Same, vp
Robert A. Grant	Grant Advtng Ltd, Tokyo, head	Robert Otto, NY, acct exec
Kent Johnson	Lambert & Feasley, NY, acct exec	Endorsements, Inc, NY, vp chg admin
Walter E. Koons	Fuller & Smith & Ross, NY, acct exec	Ketchum, MacLeod & Grove, NY, acct exec
Shannon Patrick LaFontaine	LaFontaine-Detroit Co, sls promotion	MacManus, John & Adams, Bloomfield Hills, Mich, purchasing & production mgr—sls aid section
Marlen Loehrke	Foote, Cone & Belding, Chi, personnel dir	Same, also vp
John F. McManus	Zimmer, Keller & Calvert, Detroit, acct exec	Marschalk & Pratt, NY, acct exec
Marion Meisenheimer	Mathisson & Associates, Milwaukee	Maercklein Advtng, Milwaukee, dir media & research
Robert O. Memmel	American Lace Paper, advtng & sls promotion mgr	Maercklein Advtng, dir media & research
Walter Henry Nelson	American Petroleum Institute, editor & public relations	Reach, McClinton, NY, public relations mgr
David A. Neuman	Emil Mogul, NY, acct exec	Peck Advtng, NY, acct exec
Louis J. Nicholas	Kenyon & Eckhardt, Boston, acct exec	Same, also vp
William D. Nietfield	Grant Advtng, SF, acct exec	Jack Canady & Associates, San Diego, vp
Ted Pearson	Brisacher Wheeler, SF, asst acct exec	Foote, Cone & Belding, SF, asst media dir
Joseph Pendergast	John T. Fosdick Associates, NY, vp	Paris & Peart, NY, mktng acct exec
Christopher A. Sante	Lennen & Newell, NY, dir research	Same, also senior vp
C. Stuart Siebert, Jr.	Kenyon & Eckhardt, Chi, acct exec	Same, also vp
Robert F. Stanton	Albert Frank-Guenther Law, NY, acct exec	Ketchum, MacLeod & Grove, NY, acct exec
Melcon Tashian	Foote, Cone & Belding, NY, art dir	Same, also vp
Earl Timmons	Erwin, Wasey, LA, asst research dir	Stromberger, LaVerne, McKenzie, LA, research dir
Lawrence Weitzner	Emil Mogul, NY, asst production mgr	Same, asst to exec vp—acct super
Robert E. Wiesner	Lennen & Newell, NY, asst dir media research	Atherton & Currier, NY, dir research
Phillip Wolf	MacManus, John & Adams, LA, producer tv commercials	Mottl & Sittman, LA, r-tv dir

## SPONSOR PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Harry L. Ault	Chrysler, dealer advtng mgr	Same, advtng mgr
Andrew C. Britton	Philip Morris, Gen factories mgr—Richmond, Louisville	Same, vp—manufacturing
Thomas S. Carroll	Colgate-Palmolive, brand advtng mgr	Same, mktng mgr—household products div
Roger Greene	Philip Morris, dir advtng	Same, vp—advtng
Lloyd A. Grobe	Oldsmobile, business management mgr—LA zone	Same, advtng mgr
Clifford Kahler	Pabst Sparkling Beverages, district mgr	Same, sls mgr
Walter N. McFadden	Philip Morris, dir purchasing	Same, vp—purchasing
R. W. Moore, Sr.	Canada Dry, president	Same, chairman board & chief exec officer
Roy W. Moore, Jr.	Canada Dry, exec vp & gen mgr	Same, president
Roland F. Roche	P. Ballantine & Sons, media dir	Same, gen merch mgr

## STATION CHANGES

CFCR-TV, Kamloops, British Columbia has joined CBS Tv Net

KABR, Aberdeen, SD, is now an affiliate of the Keystone Broadcasting System

KAMQ, Amarillo, has appointed Vernard, Rintoul & McConnell natl rep and Clarke Brown Associates as southern rep

KAOK, Lake Charles, La, has appointed Stars National natl rep

KAPA, Raymond, Wash, is now an affiliate of the Keystone Broadcasting System

KBCH, Oceanlake, Ore, is now an affiliate of the Keystone Broadcasting System

KBMO, Benson, Minn, is now an affiliate of the Keystone Broadcasting System

KELP, KILT (tv), El Paso, have been purchased by Richard E. Jones, Joseph Harris and Norman Alexander

KCEO-TV, Oklahoma City, has appointed Blair Tv Associates natl rep

KHAM, Albuquerque, is now an affiliate of the Keystone Broadcasting System

KILT (tv), El Paso, has become KELP-TV

KLEN, Killeen, Texas, is now an affiliate of the Keystone Broadcasting System

KOBY, SF, has appointed Edward Petry natl rep and Forjoe as LA rep, effective 1 June

KVHL, Homer, La, is now an affiliate of the Keystone Broadcasting System

KWBG, Boone, Iowa, is now an affiliate of the Keystone Broadcasting System

KWKW, LA, has appointed National Time Sales eastern & midwestern rep

KXLE, Ellensburg, Wash, is now an affiliate of the Keystone Broadcasting System

WBOK, New Orleans, has appointed Stars National natl reps

WCEF, Parkersburg, W Va, is now an affiliate of the Keystone Broadcasting System

WDON, Wheaton, Md, is now an affiliate of the Keystone Broadcasting System

WHAV, Haverhill, Mass, has appointed Kettell-Carter New England rep

WIL, St. Louis, has joined ABC Radio Net

WLBR-TV, Lebanon, Pa, is now controlled by Triangle Publications

WLOK, Memphis, has appointed Stars National natl rep

WNYS, Salamanca, NY, is now an affiliate of the Keystone Broadcasting System

WPCO, Mount Vernon, Ind, is now an affiliate of the Keystone Broadcasting System

WPFA, Pensacola, Fla, is now an affiliate of the Keystone Broadcasting System

WRFW, Eau Claire, Wisc, is now an affiliate of the Keystone Broadcasting System

WRKE, Roanoke, Va, is now an affiliate of the Keystone Broadcasting System

WTIC-TV, Hartford, has appointed Harrington, Righter & Parsons natl rep

WXOK, Baton Rouge, has appointed Stars National natl rep

WWIN, Balt, will join ABC Radio Net, effective 1 June

WWL-TV, New Orleans, will become an affiliate of CBS Tv Net, effective 1 August



# BOOKS

## 1 All-Media Evaluation Study \$4

155 Pages

This book gives you the main advantages and drawbacks of all major media . . . tips on when to use each medium . . . yardsticks for choosing the best possible medium for each product . . . how top advertisers and agencies use and test media . . . plus hundreds of other media plans, suggestions, formulas you can put to profitable use.

## 2 TV Dictionary/Handbook \$2

48 Pages

The new edition contains 2200 definitions of television terms . . . 1000 more than previous edition. Compiled by Herbert True of Notre Dame in conjunction with 37 other tv experts, TV DICTIONARY HANDBOOK also contains a separate section dealing with painting techniques, artwork, tv moving displays, slides, etc.

## 3 Timebuying Basics \$2

144 Pages

The only book of its kind the most expert route to radio and television timebuying. A group of men and women who represent the most authoritative thinking in the field talk with complete candor about tv and radio and the opportunities these media offer.

# REPRINTS

## 4 Radio Results 1956 25¢

## 5 TV Results 1956 25¢

## 6 Television Basics 35¢

## 7 Radio Basics 35¢

## 8 Film Basics 25¢

## 9 Where Does the Money Go? 15¢

## 10 Procter and Gamble Story 25¢

## 11 Advertising Agency in Transition 25¢

## 12 Tips on TV Commercials 25¢

## 13 The Top 50 Air Agencies 10¢

## 14 Lets Cut Spot's Paper Maze 10¢

## 15 Volume for Year 1956 \$15

## 16 Binders 1—\$4 2—\$7

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SPONSOR  
SERVICES INC.**

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order form and mail**

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SPONSOR SERVICES, 40 East 49th St., New York 17, N.Y.

Please send me the SPONSOR SERVICES encircled by number below

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Name

Firm

Address

City

Zone

State

☐ Enclosed is my payment of \$ \_\_\_\_\_  
Quantity Prices Upon Request

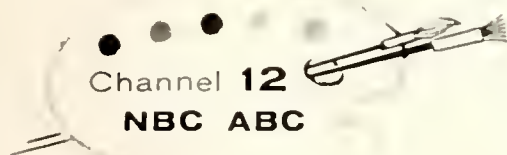




*Outstanding in*  
**ALABAMA**  
**WSFA-TV**  
*Montgomery*

Clearly dominant in audience and coverage,  
WSFA-TV is as symbolic of the New South as the  
famous fountain in Court Square is of the Old

WSFA-TV gives you highest rated local and  
network programming plus maximum-power VHF  
signal, thus providing greatest coverage of the  
rapidly-growing, 1,000,000-population Central  
and Southern Alabama market



The **WKY** Television System, Inc.

**WKY** and **WKY-TV** Oklahoma City

**WTVT** Tampa - St. Petersburg

Represented by the Katz Agency



**YEP,  
I'm  
from  
DIMMIT,  
Texas**

Yep, I'm from DIMMIT, Texas. Out where I come from we swear by KGNC-TV. It's tops any way you look at it, service or entertainment.

#### About KGNC-TV

There are 350,000 high-income, free-spending Texans in the KGNC-TV A and B coverage areas and they sure love tv.

And we're only fifty-five miles from the the shopping-heart of Amarillo. KGNC-TV was the first tv station we ever listened to. And we ain't stopped listening since.



Channel 4 **KGNC-TV** 100,000 watts

AMARILLO, TEXAS

NBC-TV Affiliate

**THE KATZ AGENCY**

Affiliated with KGNC-Radio and the Amarillo Globe News



## Mr. Sponsor

### Richard E. Forbes: multi-million traffic cop

In a declining car market, Chrysler has copped a bigger share of the market this year than during any previous year. Neither Dick Forbes, corporate advertising director, nor any other top-level Chrysler executive will pin this success on advertising, let alone on one medium.

"We've done a particularly progressive job of restyling, for instance," Forbes told SPONSOR.

Nonetheless, it's important to remember that Chrysler's advertising strategy has kept pace with the styling, in terms of promoting "the forward look" on two major network tv vehicles: *Shower of Stars* and *Climax*, CBS TV, both sponsored by the Chrysler Corp. through McCann-Erickson.

On the corporate and divisional levels combined, Chrysler is put-



"Detroit commuting makes us more bullish on radio," says Chrysler's Forbes

ting some \$18 million into the air media this year, and the bulk of this spending is network tv. Together, the air media account for more than 50% of Chrysler's over-all advertising expenditure.

In relation to last year, spot tv has been used to a lesser degree than in 1956, whereas network tv is coming in for a bigger share.

"We're in a transitional period now, since we absorbed the co-op expenditures into the factory budget in January," Forbes told SPONSOR. "But I'm sure that a media balance will be restored as the local dealers begin using their local media more heavily. We ourselves have pretty much absorbed the existing media plans that had been on a co-op basis and have maintained the same balance."

Forbes, whose department is responsible to the administrative v.p. of Chrysler Corp., not only plans the advertising and sales promo-



# high time at high noon

The girls deserve a break—and take it. Frequently right in the middle of the day. Especially when Warner Bros. features are shown on television.

For example: WOAI-TV, San Antonio, runs a Warner Bros. feature in the noon-1:30 time period—Monday through Friday. February ARB ratings showed a healthy 12.6 average for the program, against 3.5 and 1.0 for the two competing stations. And KRCA-TV, Sacramento, ran Warner Bros. features three weekday afternoons, 2-2:30 P.M., with a February ARB average of 13.5, against 2.2 and 0.5 for the competition.

All of which proves that good programs win viewers, daytime as well as nighttime. For complete details about Warner Bros. availabilities in your area, write or phone

## c.a.p. inc.

*Distributors for Associated Artists  
Productions Corp.*

**NEW YORK** 345 Madison Ave., MUrray Hill 6-2323

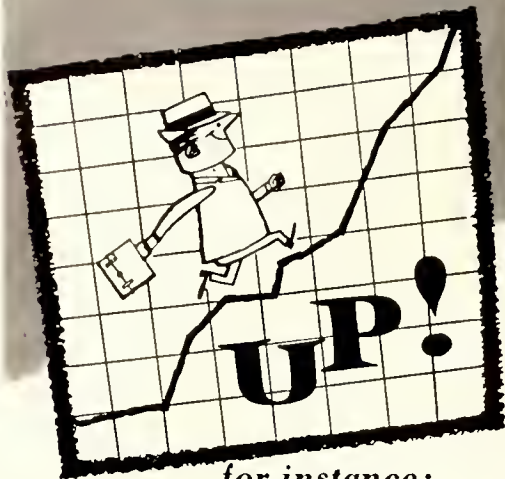
**CHICAGO** 75 E. Wacker Dr., DEarborn 2-4040

**DALLAS** 1511 Bryan St., RIverside 7-8553

**LOS ANGELES** 9110 Sunset Blvd., CRestview 6-5886



*business is*  
**BOOMING**  
*in Greater Little Rock!*



*for instance:*

✓ **POPULATION**

*Up 25,000 in one year!*

✓ **RETAIL SALES**

*Up 6 1/2 millions!*

✓ **CONSUMER INCOME**

*Up 18 1/3 millions!*

Reach this important market and 32 central Arkansas counties most effectively via

## KVLC radio

Lowest cost per 1,000. Unquestioned leadership proved repeatedly by Hooper and Pulse ratings!



ARKANSAS'  
 ONLY MEMBER  
 AIMS GROUP



Get the KVLC SUCCESS STORY today!  
 New York: Richard O'Connell, Inc.  
 Dallas: Clarke Brown Company  
 Chicago: Radio-TV Rep., Inc.  
 Los Angeles: Tracy Moore & Associates

tion of the Chrysler Corp. on the corporate level, but also acts in a consultant capacity to the various divisions.

"The divisions operate virtually autonomously in terms of advertising and sales, except in such efforts that need coordinating," Forbes says. "For instance, we naturally time the new car announcements in such a way that each division works in relation to the others. Also, when there's a network tv buy that no one division can or wants to finance alone, we help them apportion the shared time."

And, as is true in any organization that has a divisional (or product manager) set-up, Forbes, as the corporate advertising director, also acts as consultant on the choice of agencies. McCann-Erickson is the agency for Chrysler Corp. The various divisions work with Grant, BBDO and N. W. Ayer. Furthermore, a couple of smaller agencies handle several industrial products.

"Thus, each division decides on its own commercial approach and on its own media strategy," Forbes says. "But a look at Chrysler's tv properties, shows that most of the divisions are bullish on network tv. We've found that any property which gives mass family exposure to a demonstration of our cars necessarily is good for us."

Mass circulation is an underlying theme for most of Forbes's media and advertising decisions. While he's conscious of the importance of women in either selecting a particular new car or at least exercising a veto power over their men's choice, he doesn't find it economical to isolate women as an advertising target.

### "For women use shot guns, not rifles," advises Forbes

"There's a limit to the specialized audience you can aim for," he says. "And actually for a car, there's no one buyer. Everyone we reach is a potential customer, including teen-agers who'll be buying shortly. Certainly in as expensive a medium as television, we'd be buying circulation at too high a cost if we tried to segment the audience into the various individual groups we want to reach. Our best bet is a maximum mixed adult audience."

This search for maximum circulation at an efficient cost led Forbes some time ago to study network radio as a major media buy.

"We feel it's a very attractive medium today," he told SPONSOR. "Recently, when we won the Mobilgas Economy Run, we went on *Monitor* and into some CBS Radio programing virtually overnight for a few days of saturation. It turned out to be a successful and effective buy. We were able to act on our decision almost overnight and capitalize on the news value of our announcements through the choice of adjacencies, our presentation of the message and the very immediacy of network radio's programing appeal today. You're getting some of the same flexibility out of network radio today that you generally seek in the spot media."

On his long daily drives from the Chrysler Highland Park offices to his home in Birmingham, Mich., Forbes has ample chance to evaluate early-morning and late-night radio programing.

"I guess Detroit must be a center of out-of-home radio listening judging from the tremendous traffic I run into every day and the distances most of us cover between home and work," he told SPONSOR.

"I'll say one thing—for me, the car trip's a pleasure, because it's the one place where my choice of listening preference counts. Once I get home, my wife and two kids take over, where tv's concerned."



# FIRST NEW RADIO STATION IN NEW YORK IN 14 YEARS



## **1330 KC-THE NEW SOUND FOR NEW YORK**

with a hard-hitting new concept in programming—planned to  
produce new sales for advertisers in the world's largest market

*H. SCOTT KILLGORE, President & General Manager*

A Tele-Broadcasters Station • 41 East 42nd St. • N. Y. 17, N. Y. • MUrray Hill 7-8436

**KALI** Pasadena, L. A. • **WPOP** Hartford, Conn. • **KUDL** Kansas City, Mo. • **WKXV** Knoxville, Tenn.

## SPOT BUYS

### TV BUYS

**Ideal Toy Corp.**, New York, is promoting its miniature Little Miss Revlon doll in a tv campaign in 16 major cities. Advertising for the doll is probably the largest that has ever been undertaken in the toy industry outside of the Fall-Christmas season. Ideal will use 26 top-rated children's programs, most of which will show one-minute film commercials featuring the doll and its 30 Little Miss Revlon outfits. The original schedule started in April with tests in New York and Detroit. Ideal used spots on *Club 60*, *Ask the Camera* and *Hopalong Cassidy*, (WRCA-TV, New York) and *Mickey Mouse Club* (WXYZ-TV, Detroit). The success of the campaign was the impetus behind Ideal's decision to go nationwide on tv this time of year. Frequency: 3-5 announcements per week. Buying is completed. Buyer: Dorothy Hoey. Agency: Grey Advertising, New York.

**Tidewater Oil Co.**, Eastern div., New York, is purchasing announcements in 21 markets in the Northeast, its area of distribution, to promote its Flying-A gasolines. Six-week campaign will start 28 May. 20-second film announcement will be slotted during nighttime segments. Average number of announcements per week in each market will be eight. Buying is completed. Buyer: Mildred Ingvall. Agency: Buchanan, New York.

**Thomas J. Lipton, Inc.**, Hoboken, N. J., is going into 100 markets to promote iced tea. Four-to-six-week schedule will begin in June. Minute and 20-second film announcements will be placed during nighttime hours for a mixed audience. The number of announcements will vary from market to market. Buying is half completed. Buyer: Tom Comerford. Agency: Young & Rubicam, New York.

**The National Brands**, div. of Sterling Drug, New York, is buying in a number of markets to advertise its ZBT Baby powder. The 13-week schedule starts 17 June. Station breaks and minutes on film will be aired during daytime segments. Average number of announcements per week in each market will be three. Buying is completed. Buyer: Rose-Marie Vitanza. Agency: Carl S. Brown Co., Inc., New York.

### RADIO BUYS

**Armour & Co.**, Chicago, is going into a number of selected markets in the Southeast and Southwest for its Cloverbloom margarine. Short-term campaign will begin 10 June. Eight-second announcements will be placed primarily during 8-10 a.m. to reach a housewife's audience before shopping. Advertising is geared to special price promotion. Buying is not completed. Buyer: Sol Isreal. Agency: N. W. Ayer, New York.

**Lehn & Fink**, New York, is entering top markets to advertise its Etiquet deodorants. Frequency for the five week schedule will range

there's  
something  
special  
about...



KALI

Pasadena, Los Angeles, California  
1430 Kilocycles — 5,000 Watts  
Represented by  
Telebroadcasters

it's a  
**TELE-BROADCASTERS**  
station

#### TELE-BROADCASTERS, Inc.

41 East 42nd Street

New York 17, N. Y.

MUrray Hill 7-8436

H. Scott Killgore, President

#### Owners and Operators of

**WPOW**, New York, New York

**KALI**, Pasadena, Los Angeles, Calif.

**KUDL**, Kansas City, Missouri

**WPOP**, Hartford, Conn.

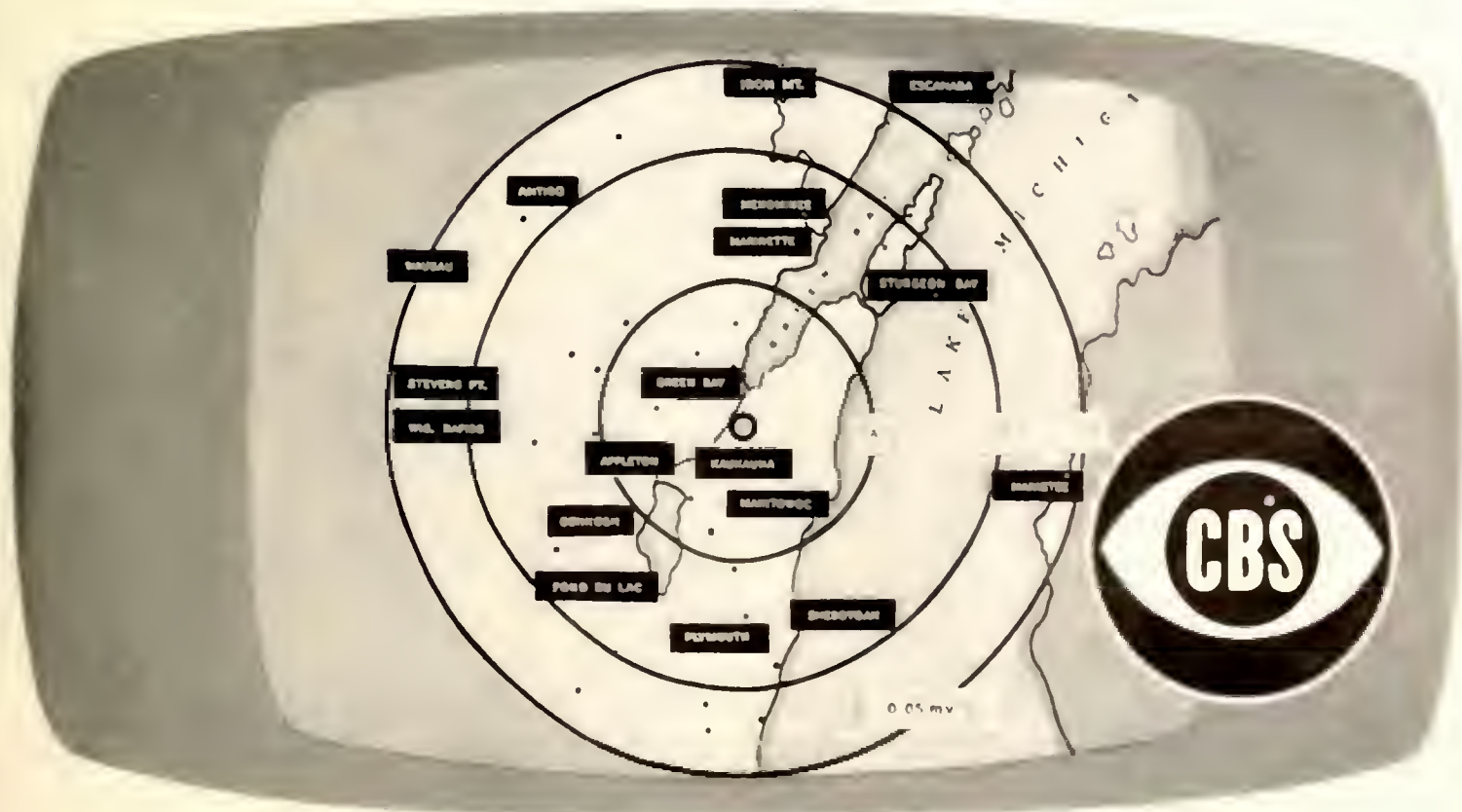
**WKXV**, Knoxville, Tennessee





# WBAY GREEN BAY

in the Land of... *M*ilk and *H*oney



HAYDN R. EVANS, Gen. Mgr. — Rep. WEED TELEVISION

# You SELL LOUISVILLE WHEN You USE



John Fraim

Louisvillians rely on the "John Fraim News" to keep them posted on the local, national and international news developments. His comprehensive news coverage, plus his many feature stories, make it not only interesting, but factual and worth while hearing regularly. A news service that succeeds in being all things to all people does the reporting job superlatively well. To Louisville "the John Fraim News" is a MUST... with comprehensive all day service through five minute summaries and reports in depth at 12 noon, 5:30 and 8:45 p.m. Monday through Friday.

Represented by  
John Blair & Co.



from 10-25 announcements per week in each market. Minute live announcements will be slotted during daytime hours for a women's audience. Copy advertises the product at half-price. Buying is completed. Buyer: Jay Schoenfeld. Agency: McCann-Erickson, New York.

**The National Brands**, div. of Sterling Drug, New York, is entering rural markets in the Southeast to advertise its antiseptic Campha-Phenique. Schedule will begin in mid-June and run for 13 weeks. Minute live announcements will be purchased 7:30-9 a.m., targeted for a mixed audience. Average number of announcements per week in each market will be five. Buying has not started. Buyer: Bob Hall. Agency: Thompson-Koch, New York.

**Schweppes (U.S.A.) Ltd.**, div. of Pepsi-Cola Co., New York, plans a campaign in about 15 East Coast markets for its tonic. The 10 to 12-week campaign will start in mid-June. Minute and 20-second e.t.'s will be slotted during late afternoon and evening hours, next to news and sports shows wherever possible; objective is a male audience. Average number of announcements per week in each market will be 15. Buying is not completed. Buyer: Frank Gianattasio. Agency: Ogilvy, Benson & Mather, Inc., New York.

**Procter & Gamble Co.**, Cincinnati, plans to test its new Ivory detergent in the Akron and Toledo markets. SPONSOR learns. It's believed minute announcements will be scheduled during early morning and afternoon hours; frequency per week will be about 25. Upon completion of the schedule, other markets will probably be tested. (Agency declined comment concerning any aspect of the test.) Buyers: Pete Fulton and Ethel Weider. Agency: Compton, New York.

## RADIO AND TV BUYS

**The Texas Oil Co.**, New York, is entering 20-25 mid-western markets to advertise its new Supreme gasoline; product was introduced to the far west in April campaign. The schedule is for four weeks. On radio, minute and 20-second e.t.'s will be placed 7-9 a.m. and 4-7 p.m. daily and all hours on weekends. Average number of announcements per week in each market will be 60. On tv, minute and 20-second films will be scheduled 7-11 p.m. Frequency per week in each market will be 26. The advertising will sell the "tower of power" slogan. Buying is completed. Buyer: Jack Bray. Agency: Cunningham & Walsh, New York.

**Shell Oil Co.**, New York, is entering 20 markets for its new Super Shell gasoline. Four-week tv campaign consists of one week for I.D. teaser advertising; three weeks for 20-second and minute product announcements. Frequency per week in each market will be 10 to 15 during prime evening hours. In radio, it consists of 20-second teasers for the first week; minute product announcements for three weeks. Average number of announcements per week in each market will be 40 during early morning and late afternoon hours. Commercials in tv will be on film; in radio e.t. and live. Other markets will be added throughout the summer. Buying in these markets is completed. Buyers: Frank Marshall and Gordon Dewart. Agency: J. Walter Thompson, New York.





# BEST SHOT OF THE YEAR



IN USE 20 JULY

AD DEADLINE 2 JULY

## KILL TWO BIRDS WITH ONE STONE



**TOP AUDIENCE** — On all surveys, WREN is right up there in all-day audience, with sound hour-by-hour ratings and a wider distribution of audience.

**AREA COVERAGE**—WREN combines high ratings with effective coverage of the Topeka trading area . . . yours at competitive rates, too!

5,000 Watts Topeka, Kansas

# WREN

Rep. by John E. Pearson Company



## SALES BLOOM IN THE RICH TULSA MARKET...

WHEN YOU USE

# KRMG

50,000 WATTS 740 KC

## ASK YOUR BLAIR MAN FOR THE KRMG STORY

## News and Idea WRAP-UP

### ADVERTISERS

**Idea at work:** the Alcoa-Macy tie-in promoting "Live Light with Aluminum—It's Summer."

The department store this week started featuring aluminum products in all of its six New York stores, a special Alcoa exhibition hall and aluminum in its decorations. The show will last through July.

Alcoa, in turn did its commercials for the *Alcoa Hour* (NBC TV) direct from the department store, last Sunday.

Alcoa and Macy exhibit will get further tv exposure on *Home*, *The Price Is Right*, and *Tonight* (all on NBC TV) and on *Capt. Kangaroo* (CBS TV).

**An unusual tv giveaway (roofs)** has brought the Bird Co. a whopping response: over 100,000 requests.

Bird, which sponsors a 15-minute segment of the *Garry Moore Show* (CBS TV), and its agency, Humphrey, Alley & Richards, decided to offer free roofs and installation to 10 of the viewers who sent in their names and addresses. Nothing else was required—no rhyme, entry blank or etc. The offer was made only twice (60 second announcement each time). Expected response was set at 15,000 maximum.

After recovering from the deluge of cards and letters, Bird is happily adding the 100,000-plus names to its roofing products prospect list.

**Two advertisers taking their first air media plunge are:**

- Angostura-Wupperman with plans to use network radio, details to be set. will plug use of Angostura as a food flavoring.

- Lejon Vermouth testing tv via ID's in the Los Angeles area on four stations. Lejon has been using magazines and newspaper supplements up to now.

**Johnson (outboard) Motors** has this idea working to get retail

dealers to put more money into radio advertising:

A 15-minute outdoor show, taped weekly, is sent to interested stations. First choice for sponsorship goes to Johnson Motors dealers (who have been briefed on the show already), but if the dealer turns thumbs down, the station is free to approach other advertisers as long as they don't handle a product in direct competition with Sea-Horse outboard motors.

**New products:** "Off", insect repellent put out by the makers of Johnson's Wax. Off will be promoted on tv via the *Red Skelton Show* (CBS TV) and *Robert Montgomery Presents* (NBC TV) and on radio through *Monitor* (NBC) plus various newscasts on MBS. FCB is the agency . . . "Charmers", a new Band-Aid product designed for the younger set (teen to tot). Charmers come in various colors, shapes (including heart-shaped), and patterns. They will be highlighted on Johnson & Johnson's *Robin Hood* show (CBS TV). Agency is Y&R.

**People in the news:** Reorganization of Purex Corp.'s marketing division puts **Jock Northrup** in as director of market research and public relations and **Leslie C. Bruce, Jr.** as director of advertising and promotion . . . **W. E. Boss** has been named director of color television coordination for RCA. . . . **Emil Busching** has been appointed v.p. in charge of sales for Dormin, Inc., which uses tv spot for its sleep-inducer. . . . **Roger H. Bolin** has been appointed director of advertising for Westinghouse Electric Corp., a newly created post. . . . **Grover C. Clark** has been promoted to merchandising manager of the associated tires and accessories division of B. F. Goodrich and **Robert O. Howard** succeeds Clark as advertising and sales promotion manager of the tires and accessories division.

**Sperry Rand's** shaver commercials, which have Schick buzzing to the ex-



tent of a \$5 million damage suit, will be temporarily withdrawn from television until a court hearing decides the issue on 27 May. . . . The Advertising Center, year-round exhibition hall for the tools and media of advertising, will open in New York at 285 Madison Ave. on 3 June.

## AGENCIES

Dancer-Fitzgerald-Sample has created an executive committee to initiate, advise on, and approve all major plans, basic ad campaigns and important recommendations to clients.

Membership of the committee will be appointed annually by the board of directors. Serving on the initial committee are these vice presidents: Chester T. Birch, Lyndon O. Brown, Sidney J. Hamilton, Gordon H. Johnson, Fred T. Leighty, and George G. Torney.

Television was credited with exerting a "tremendous influence" on trademarks by Sigrid H. Pedersen, JWT attorney in her talk before the U. S. Trademark Association last week.

Miss Pedersen told the group that in the food and grocery product field alone over 80% of the manufacturers have made a trademark or package change during the past two years and this was largely due to "Tv and super-market retailing."

Miss Pedersen is chairman of the association's information committee.

**New agency appointments:** Richard K. Manoff, Inc. for King Kone Corp. King Kone which distributes its Old London melba toast and crackers nationally has not used air media, but Manoff is an air-minded agency and either radio or tv (not both) is being considered seriously in current media plans.

. . . **SSCB** for Lever Brothers' Breeze. BBDO formerly had the Breeze account. Wisk, the newer brand, remains with BBDO.

**Focus on personalities:** Clayton G. Going has moved to BBDO's Los Angeles office as an account executive. Going comes from BBDO's San Francisco branch . . . **Richard E. Fisher** has joined L&N as associate director of merchandising. He was formerly director of community affairs for American Airlines . . . **William J.**

# where else in milwaukee

BUT ON



CAN YOU REACH SO  
MANY GOOD PROSPECTS  
FOR THE MONEY

WOKY *consistently* attracts a major share of Milwaukee's radio audience. So consistently, in fact, that virtually *every* time period represents Milwaukee's most *efficient* radio buy. You *consistently* get more for your money on WOKY, Milwaukee.

- Milwaukee's most-listened-to independent radio station.
- Lowest cost per thousand in the market.
- Covers 54% of the population in wealthy Wisconsin.

CALL YOUR **KATZ** REPRESENTATIVE FOR DOCUMENTED PROOF!

**FIRST** in



**MILWAUKEE**



1000 watts at 920 KC.  
24 hours of music, news and sports.



**A BARTELL  
GROUP STATION**

Other Bartell Group Stations:

*each FIRST in its market...*

KCBQ, San Diego • KRUX, Phoenix  
WAKE, Atlanta • WMTV, Madison

WAPL, Appleton

Represented by: ADAM YOUNG, Inc.







# among TOP 10 in America

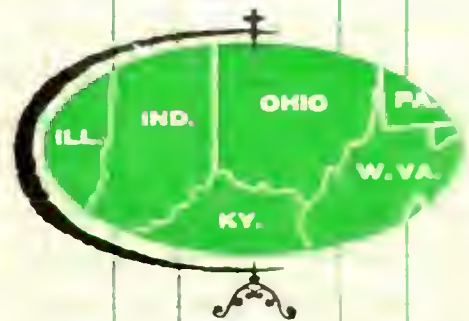
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WLW  
RADIO  
WORLD



Sales Offices: New York, Cincinnati, Chicago

Sales Representatives: NBC Spot Sales: Detroit, Los Angeles, San Francisco

Bomar Lowrance & Associates, Inc., Charlotte, Atlanta, Dallas . . . . . Crosley Broadcasting Corporation, a division of





# PICTURE WRAP-UP



**Bearded man** on tv and at r. is Sal Maglie, Dodger pitcher, who appears in Remington shaver tv commercial (agency: Y&R) is watched by Sal Jr. Clean-shaven Maglie takes GE portable on trips



**"Hot line"** merchandisers via closed circuit sales meet for Del Monte in 24 cities are (l. to r.) Matt Culligan, NBC Radio v.p.; Chet Huntley, NBC news; J. H. Allen, Del Monte division sales manager

**Outstanding** advertising won awards for WGR-TV and Radio, Buffalo from the Niagara Frontier Advertiser's Association (r.), station managers Van Beuren W. De Vries, WGR-TV and Nat L. Cohen, WGR Radio receive awards from T. Sloane Palmer, director of the association



**New president** of Radio-TV Executives Society in N. Y. is ABC v.p. John Daly (l.), succeeding Bob Burton, BMI (r.). With them: Leonard Goldenson, president AB-PT



**Best guess** on spring thaw date won jackpot for Joe Gavin (r.) of Cunningham & Walsh. Annual contest is held by WDSM-TV, Duluth, for timebuyers. C. D. "Duke" Tully, gen. manager, presents award as Charles Kinney PGW a/e watches



**Most exclusive** audience of ad men is aim of Westinghouse Broadcasting with its car cards on N.Y. area commuter trains. Installers (from l.): Philip Everest, v.p., Transportation Displays; Dave Partridge, WBC ad mgr.; Max Gibbons, a/e with Ketchum, MacLeod, Grove



The  
TRAVELERS BROADCASTING SERVICE CORPORATION  
announces the appointment of  
HARRINGTON, RIGHTER & PARSONS, INCORPORATED  
as National Sales Representative for  
WTIC-TV CHANNEL 3  
ON THE AIR SEPTEMBER, 1957

HARRINGTON, RIGHTER & PARSONS SALES OFFICES: NEW YORK, CHICAGO, SAN FRANCISCO and ATLANTA



NBC TV's specials (remember, "spectaculars" has been stricken from the network's lexicon) will be wearing this new look next season:

- One a week (on the average).
- Scheduled at different hours.
- No more *Producers Showcase* or *Saturday Color Carnival* labels.

So far there are 21 (possibly 22) specials set. These include: six for Timex watches (Bob Hope); nine for Oldsmobile (six with Jerry Lewis, two Dean Martin Shows and the Academy Awards broadcast); five or possible six for Pontiac; and Rexall Drug's *Pinocchio* (on 13 October).

This means that the network plans at least 17 specials more to meet that one-a-week plan. Some of these will be documentaries, like *Project 20*.

**Fall tv programing notes:** The British filmed situation comedy *Dick and the Duchess* with Mogen David Wines and Helene Curtis alternating is the most likely candidate for the Saturday night 8:30-9 berth on CBS TV. . . . Royal McBee has joined Chemstrand as alternate sponsor for

NBC TV's *Sally* series. Sundays 7:30-8 p.m. . . . Ronson has picked up the Monday and Thursday segments of the *NBC News* plus an additional 32 portions including Wednesday and Friday nights for the first 13 weeks. The *NBC News* switches to a new time beginning 9 September and will be broadcast both at 6:45 p.m. and 7:15 p.m.

NBC's Matthew J. Culligan (v.p. radio network) this week dramatized his "Imagery Transfer" concept in this manner:

- Sent out to the press bushel baskets of cigarettes, with each pack enclosed in a small plain bag with only key words from the ad brand copy for identification. Example: "Filter. Flavor."

- Included these instructions: "Pick your favorite brand by its slogans."

Similar baskets had previously gone to agencies throughout the country. The reactions, says the network, have been very gratifying.

**Current network tv programing notes:** *Telephone Time* moves from Thursday nights on ABC TV to Tues-

days 9:30-10 p.m. effective 11 June . . . Bulova will sponsor an hour-long special on NBC TV Saturday, 1 June (9-10 p.m.). It'll be a musical variety titled "Five Stars for Spring."

**The Mort Abrahams-Granada TV international swap gets its kick-off 18 July with a British production of Reginald Rose's "Thunder on Sycamore St."**

The English-U. S. exchange program was recently set up by Abrahams, executive producer of NBC TV's *Producers' Showcase*, and Granada, one of Britain's two commercial networks. Idea behind the trade of top creative talent is (a) British commercial tv, still quite young, feels it can learn much about technical organization and (b) U. S. producing, directing and writing talent feel they can have a place to show their wares without agency-client restrictions.

**Summer tv programing notes:** *The Web*, newly filmed mystery series, will take over for the *Loretta Young Show* on NBC TV (Sunday, 10-10:30 p.m.) starting 7 July while repeats of the *Loretta Young* series will be used by Speidel and Purex in their Tuesday 8-8:30 p.m. slot on NBC TV starting 2 July. . . . Mogen David will replace *Treasure Hunt* on ABC TV (Friday, 9-9:30 p.m.) with a filmed series called *Key Club Playhouse* starting 31 May. These are *Ford Theatre* re-runs and will promote the wine company's new brand, Key Wines. . . . Associated Products replaces General Electric as alternate sponsor on ABC TV's *Broken Arrow* (Tuesday, 9-9:30 p.m.) starting 4 June. This leaves G.E. with only two network tv shows, *Cheyenne* on ABC TV and *G.E. Theatre* on CBS TV. G.E. started the season last October with four network television entries.

**Highligh's of the Leonard H. Goldenson, AB-PT president, WBKB dedication talk in Chicago last week included:**

- ABC TV will add Omaha, Boston, Miami, New Orleans, Pittsburgh, Fort Wayne and Norfolk, Va., to its affiliates list within a year.
- This year 85 out of every 100 American tv homes will be able to take their pick of all three networks.
- And with delayed telecasts ABC

# BEST SHOT OF THE YEAR



"Radio and Television Basics are as essential to an agency as a good client. They're required reading for timebuyers, account supervisors, executives and copy people. They're easy to read, too."

Don P. Nathanson  
president,  
North Advertising Inc.,  
Chicago

## IN USE 20 JULY AD DEADLINE 2 JULY



TV will reach 95% of all U. S. tv homes.

NBC Radio's new "See for Yourself Research Plan" works this way:

- The network is setting up a research fund which will pay all costs of sales effectiveness studies for advertisers who (a) plan a long enough and frequent enough campaign to produce measurable results, and (b) use some exclusive copy points so that radio's effectiveness can be isolated from other ad media use.

- NBC Radio will pay costs up to \$10,000 on studies with techniques tailored to meet specific needs of the individual advertiser.

- Typical methods which may be used include: store audits, test market comparison, consumer panel studies and before-and-after surveys of brand awareness and acceptance.

Details of the plan will be submitted in writing to research directors of all ad agencies.

The effect of the Ford order on long-range programming plans was reviewed at the meeting of the board of directors of the CBS Radio Affiliates Association in New York last week.

At the same time John S. Hayes, president, WTOP, Washington, D. C., was elected to succeed Donald W. Thornburgh from District 3, who tendered his resignation from the Board due to eye surgery; and C. Glover Delaney, vice president, WHEC, Rochester, N. Y., was elected to succeed George D. Coleman from District 2.

Sylvester "Pat" Weaver has signed up the first advertiser for his new Program Service plan.

Taylor-Reed Corp. (Coca-Marsh) is set to sponsor *Ding Dong School* in eight markets (Chicago, New York, Washington, Philadelphia, Baltimore, Cleveland, Cincinnati and St. Louis) starting 1 July. The program will be live and originate in New York. Station line-up has not been revealed as yet.

Sid Caesar, who terminated his contract with NBC last week, is expected to join Weaver in his planned 15-city network. (See SPONSOR, 18 May, "Can Pat Lick His Own System?" for details on Weaver's Program Service.)

# WHICH TV STATION DOMINATES SOUTH BEND?

The South Bend-Elkhart Television Audience

RANK	PROGRAM	WSBT-TV	STATION "A"	STATION "B"
1.	I Love Lucy			
2.	I've Got a Secret	50.5		
3.	Red Skelton Show	49.1		
4.	What's My Line	48.7		
5.	The Millionaire	45.8		
6.	G. E. Theater	45.5		
7.	\$64,000 Question	44.0		
8.	Hitchcock Presents	42.7		
9.	December Bride	41.8		
10.	Brave Eagle	41.1		
11.	Ed Sullivan Show	37.5		
12.	\$64,000 Challenge	37.4		
13.	Perry Como Show	37.1		
14.	Do You Trust Your Wife?		36.8	
15.	Climax	36.4		
16.	Lassie	36.3		
17.	Robin Hood	36.0		
18.	Phil Silvers Show	34.9		
19.	Playhouse 90	33.5		
20.	Bob Cummings Show	33.5		
21.	Jack Benny Program	33.3		
22.	The Lineup	32.9		
23.	Gunsmoke	32.7		
24.	Name That Tune	32.2		
25.	Your Hit Parade	32.0		
			31.6	

ARB Ratings—February 8th thru February 14th

## 43 OF THE 50 TOP-RATED SHOWS ARE CARRIED BY WSBT-TV

There's no doubt about it—WSBT-TV dominates the South Bend television picture. One audience study after another proves this. You just don't cover South Bend unless you use WSBT-TV! Write for detailed market data.

PAUL H. RAYMER CO., INC., NATIONAL REPRESENTATIVES



# WSBT-TV

CBS...A CBS BASIC  
OPTIONAL STATION

SOUTH  
BEND,  
IND.

CHANNEL  
34





ABC AFFILIATE CHANNEL 2  
Peters, Griffin, Woodward, Inc.

## The 49th. State "COLOTAH"

Western Colorado and  
Eastern Utah

Has only 1 source of

*Television*

KREX-TV Grand Junction  
with satellite

KFXJ-TV Montrose, Colo.

Contact our Ambassador

*Hal Holman Co.*

CHICAGO • NEW YORK

## TV STATIONS

Television and radio will continue to get more and more of national advertising budgets was the prediction of Donald H. McGannon, president of Westinghouse Broadcasting Co., as he summarized the activities and accomplishments of the four-day WBC management meeting last week.

Other findings of the group which included advertising and broadcasting leaders were:

- The national economy as it affects the electronic media will continue to be favorably strong.
- Viewing and listening will continue to grow.
- Growth of the broadcasting industry must include substantial consideration of technological improvements.
- Local stations have great opportunities to build prestige and believability via public service.

An idea at work at KING-TV, Seattle, is the recent "Win-A-House" promotion sponsored by Gold Shield Coffee (Lang & Co.).

The contest, which was plugged via spots (300 over a period of four and a half months) and increased sales 20%. (1) established Gold Shield as an advertised brand of high quality coffee, (2) improved relations with jobbers, groups and chains, and (3) did a "tremendous job" in regard to label identification.

The sponsor is continuing his tv campaign now that the contest is over. Pacific National is the agency.

**Tv applications:** Between 13 and 18 May two applications for new stations were filed.

Applications include: Carl Bloomquist, Eveleth, Minn., for Channel 10, Hibbing, Minn., 10.6 kw visual with tower 633 feet above average terrain, plant \$133,983; and Winston-Salem Broadcasting Co., Winston-Salem, for Channel 13, Aquadilla, Puerto Rico, 115.9 kw visual with tower 2,050 feet above average terrain. Plant \$199,319; yearly operating cost \$120,000.

**Promotions and changes:** Clark Pollock has been appointed operations executive for WLBR-TV, Lebanon, Penna. . . . Jack Dolph has been made assistant program director for

# BMI

## "The American Story"

"The American Story" is another important BMI Program Series which joins such features as the Sports Record series, the Book Parade, Milestones and the other continuities used by hundreds of broadcasters regularly.

The staff of BMI can think of no more satisfying work, in the midst of a troubled world, than to play a part in the restatement, in words and music, of the fascinating story of our country's origin and growth.

Now in book form

"THE AMERICAN STORY"

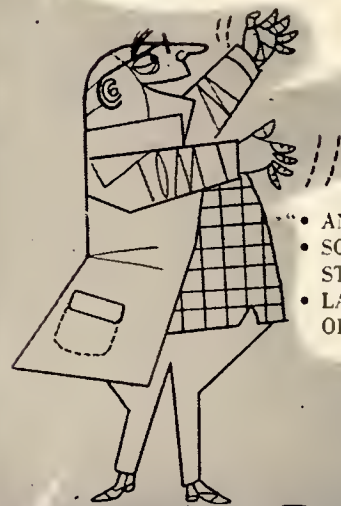
Published by  
CHANNEL PRESS

## BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL

Men in TV production all say:

"The best spots come from Jamieson"



- ANIMATION
- SOUND
- STAGE
- LABS AND OPTICALS"

## JAMIESON

FILM COMPANY

3825 Bryan • TA 3-8158 • Dallas

"clients include:

Fitzgerald Advertising Agency  
Crawford & Porter Advertising, Inc.  
McCann-Erickson, Inc.  
Tracy-Locke Company, Inc."



WCAU-TV, Philadelphia. . . . **Bill Walker**, former promotion manager for KBTU, Denver, has resigned to join WFGA-TV, Jacksonville, Fla., in the same capacity. . . . **Bill Lytle** has joined the KOA-TV, Denver, sales staff. . . . **H. Paul Field** has been appointed to take over the newly-created post of commercial services supervisor at WTVJ, Miami. . . . **Johnny Carpenter** moves up as the new public relations director at KOIN-TV, Portland, Ore. . . . **John J. (Jim) Black, Jr.** has been promoted to local and regional sales manager at KTVX, Muskogee-Tulsa. . . . **William F. MacCrystall**, general sales manager at KOA-TV, Denver, to head up the management of a group of tv and radio stations including: KVOA AM & TV, Tucson, and KOAT-TV, Albuquerque. **Richard Harris**, account executive at KOA-TV will replace MacCrystall. . . . **Adrian R. Munzell**, program director at WIS-TV, Columbia, S. C., has been upped to executive producer and film buyer and **Dixon Lavvorn** moves into the program director spot. . . . **Bob Edell** has been appointed promotion manager of WJBK-TV, Detroit. . . . **Stephen C. Meterparel** has joined WBZ-TV, Boston, as assistant advertising and sales promotion manager and **Ted Wrobel** has joined the station's sales staff. . . . **Henry J. (Hank) Davis** has been appointed to the sales staff of KTVX, Muskogee-Tulsa. . . . **Maurice Corbett** has been named merchandising director for WTVJ, Miami. . . . **George H. Cummings** has been appointed sales promotion manager for WGAN and WGAN-TV, Portland, Maine. . . . New personnel line-up at KOLO-TV, Reno, includes: **Lee David Hirshland**, local sales manager; **Ed Cardinal**, program director and operational supervisor; **George Rogers**, local sales. . . . **E. Paul Abert** has been named assistant production manager for WTIC-TV, Hartford, Conn.

**WFIE, Inc.**, is the company which now owns and operates WFIE-TV, Evansville, Ind., replacing Premier Television, Inc. The new corporation is a subsidiary of WAVE, Inc. . . . **KPTV** is now a basic NBC TV affiliate.

## RADIO STATIONS

**KMOX**, St. Louis, Radio Week promotion pulled a whopping big mail response—419,805 pieces of

mail and over 91,000 answers in one day alone.

Gimmick was giveaway by station personalities of either a portable or clock radio a day. Response topped last year's promotion by 60%.

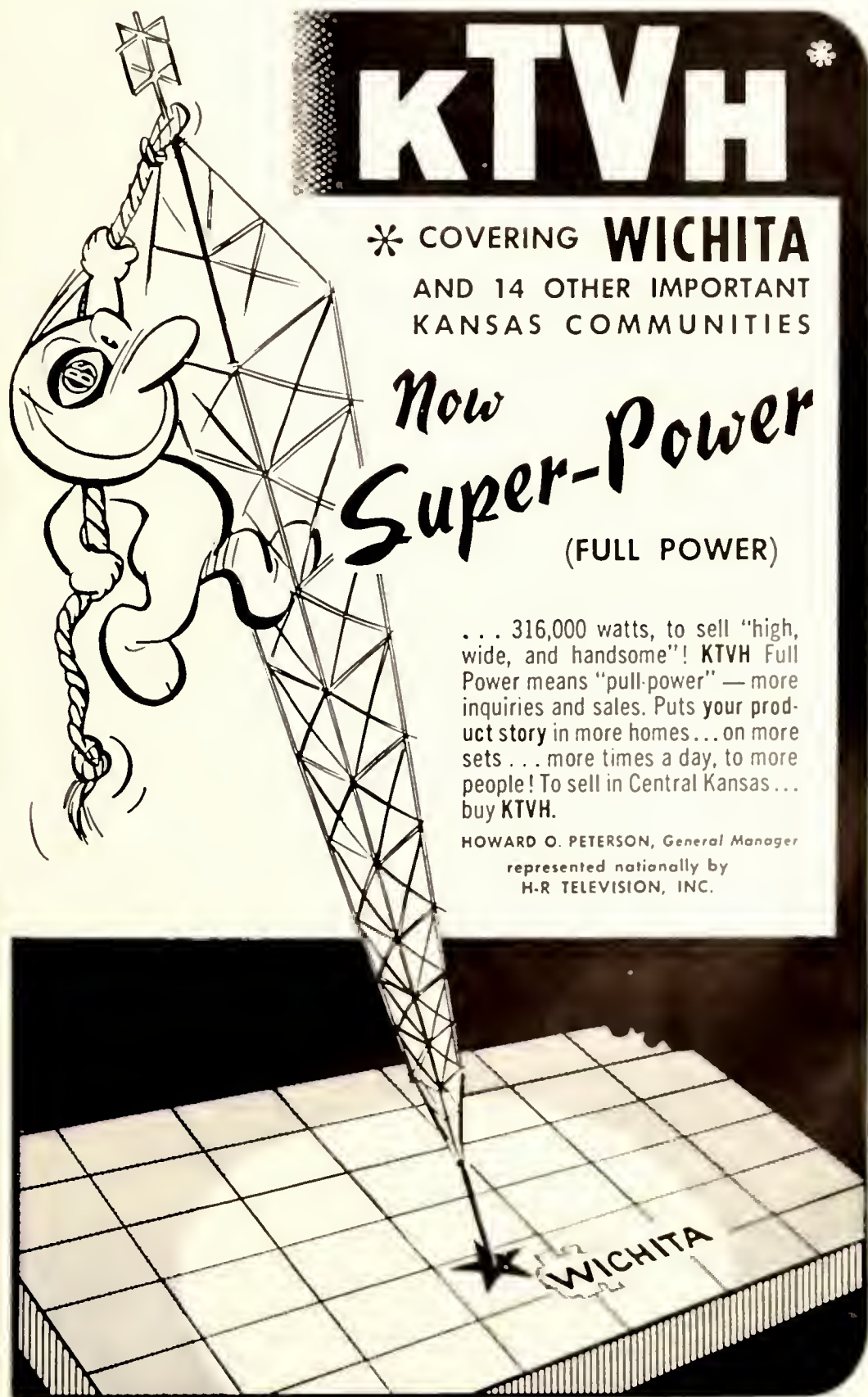
Promotion isn't only what keeps an advertiser's product at the top of the news; it also holds a local station in front-line position.

Take CJON in St. John's, Newfoundland which, among other ob-

jectives, is trying to convince State-siders that residents do other than "live in a box and eat whale meat."

To prove it's "first with the news" it has placed 10,000 signs bearing this legend all over the island. The newest spot—and the most unlikely—was chosen for a promotion on film for its tv affiliate. A 750-pound shark 11 feet long was drowned, and a station sign put in his mouth under water while deep-sea cameras went into action.

Station changes: KBZY, Salem,



**kTVH** \*

\* COVERING **WICHITA**  
AND 14 OTHER IMPORTANT  
KANSAS COMMUNITIES

*Now*  
**Super-Power**  
(FULL POWER)

. . . 316,000 watts, to sell "high, wide, and handsome"! KTVH Full Power means "pull-power" — more inquiries and sales. Puts your product story in more homes . . . on more sets . . . more times a day, to more people! To sell in Central Kansas . . . buy KTVH.

HOWARD O. PETERSON, General Manager  
represented nationally by  
H-R TELEVISION, INC.



## AVAILABLE NOW S. John Schile

Until last week general manager KLOR, Channel 12, Portland, Oregon. Responsible for launching station and building it into top-flight property. Prior experience: 7 years exec. V. P. Rocky Mt. Broadcasting. 4 years Sales Manager Pacific Northwest Broadcasters. 10 years Advertising Manager chain of Department stores. (See B•T "resume page 20, June 4, 1956 issue . . . Respects To") 46 years old, married, 5 children. Qualified to: Manage TV station, direct public relations, in any field, handle tough agency assignment or do your important selling.

Salary requirements: \$25,000 fulltime. Slightly higher for a quick "brainpicking".

To save time, first call . . . Norm Knight, George Hollingbery, Carl Haverlin, Lee Jahncke, Harry Bannister, Howard Lane . . . or someone you know, who should know. Then call or write me. 110 SE 41st, Portland, Oregon. Phone BElmont 2-9321.

Ore., went on the air 1 May with Al Bauer as general manager. An NBC affiliate, it operates with 250 w on 1490 kc. . . The Bartell Group of five stations has purchased a sixth: WBMS, Boston, managed by Norman B. Furman.

**Negotiation for the sale of KJAY.** Topeka, to a group of four Kansas City investors is underway. Prospective buyers are: Ed Schulz and Dale S. Helmers, both account executives at KMBC, Kansas City; Joseph W. McCoskrie, contractor and William Overton, attorney and president of the Anchor Savings & Loan, Kansas City . . . Another station celebrating its 35th anniversary is WBAP, Fort Worth, Texas.

**People in the news:** Fred L. Bernstein, former v.p. and southern divisional manager for Forjoe, has been named executive v.p. of the Gordon Broadcasting Co. and managing director of WSAI, Cincinnati. Other WSAI promotions include: **Harold O. Parry**, now v.p. local sales; **P. Howard Eichler**, now assistant sales manager. . . . **George R. Collisson** has been named sales manager at KOTK, Oklahoma City. . . . **J. T. Snowden, Jr.** has been appointed sales manager of WGTC, Greenville, N. C. . . . **John Behnke** has been named account executive at KOMO, Seattle. . . . **Carl Uhlarik** has been named promotion manager and **George C. Mirras** is the new sales development manager for WOW, Omaha. . . . **Stan Moncrieff** has been appointed public relations director of CHUB, Nanaimo, B. C. . . . **John H. Pace**, v.p. and general manager of Public Radio Corp., Houston, has taken over direct management of KIOA. . . . **Edward T. Hunt** is now sales manager for WDCY, Minneapolis. . . . **James K. Witaker**, former general manager of WQOK, Greenville, S. C., has moved to WIS, Columbia, S. C., as director of sales. . . . **Richard Luetters**, merchandising director for WEEL, Boston, has joined the sales staff as a local

account executive. . . . **Al Vunovich** has been named sales manager for KCKN, Kansas City. . . . **Edward T. Hunt** has joined WDCY, Minneapolis as sales manager.

## FINANCIAL

**Stock market quotations:** Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 14 May	Tues. 21 May	Net Change
<i>New York Stock Exchange</i>			
AB-PT	24 <sup>3</sup> / <sub>8</sub>	24	- <sup>3</sup> / <sub>8</sub>
AT&T	178 <sup>1</sup> / <sub>2</sub>	178 <sup>3</sup> / <sub>4</sub>	+ <sup>1</sup> / <sub>4</sub>
Avco	6 <sup>5</sup> / <sub>8</sub>	6 <sup>3</sup> / <sub>4</sub>	+ <sup>1</sup> / <sub>8</sub>
CBS "A"	35 <sup>3</sup> / <sub>4</sub>	35 <sup>5</sup> / <sub>8</sub>	+ <sup>1</sup> / <sub>8</sub>
Columbia Pic.	17 <sup>7</sup> / <sub>8</sub>	17 <sup>3</sup> / <sub>4</sub>	- <sup>1</sup> / <sub>8</sub>
Loew's	19 <sup>3</sup> / <sub>4</sub>	20	+ <sup>1</sup> / <sub>4</sub>
Paramount	35 <sup>1</sup> / <sub>8</sub>	35 <sup>7</sup> / <sub>8</sub>	+ <sup>3</sup> / <sub>4</sub>
RCA	38 <sup>5</sup> / <sub>8</sub>	38 <sup>1</sup> / <sub>2</sub>	- <sup>1</sup> / <sub>8</sub>
Storer	28	27 <sup>1</sup> / <sub>4</sub>	- <sup>3</sup> / <sub>4</sub>
20th-Fox	27 <sup>5</sup> / <sub>8</sub>	27 <sup>5</sup> / <sub>8</sub>	
Warner Bros.	25 <sup>1</sup> / <sub>2</sub>	25 <sup>1</sup> / <sub>8</sub>	- <sup>3</sup> / <sub>8</sub>
Westinghouse	61 <sup>5</sup> / <sub>8</sub>	60 <sup>3</sup> / <sub>4</sub>	- <sup>7</sup> / <sub>8</sub>
<i>American Stock Exchange</i>			
Allied Artists	3 <sup>1</sup> / <sub>2</sub>	3 <sup>3</sup> / <sub>4</sub>	+ <sup>1</sup> / <sub>4</sub>
C&C Super	<sup>3</sup> / <sub>4</sub>	<sup>1</sup> / <sub>2</sub>	+ <sup>1</sup> / <sub>8</sub>
DuMont Labs.	5 <sup>1</sup> / <sub>8</sub>	5 <sup>1</sup> / <sub>8</sub>	
Guild Films	4	3 <sup>7</sup> / <sub>8</sub>	- <sup>1</sup> / <sub>8</sub>
NTA	8 <sup>3</sup> / <sub>8</sub>	8 <sup>1</sup> / <sub>4</sub>	- <sup>1</sup> / <sub>8</sub>

## REPS

Calling today's selling techniques a "mass and a mess of statistics," Robert H. Teter, v.p. and radio director at Peters, Griffin, Woodward, told the Pennsylvania Association of Broadcasters last week that, "We should be working hard at developing new approaches."

Teter pointed out "Too often, there is a tendency to lose sight of whether



"Who knows? He might turn out to be a KRIZ Phoenix personality!"

GOING PLACES  
W J A N  
SPARTANBURG, S.C.  
Call: Grant Webb & Co.



the vehicle is right for the product," and putting himself in the place of a timebuyer said, "I'd welcome a salesman who left his slide rule home and came in talking about what his show could do for my client."

**Are radio and tv commercials sub-standard?** Competitive media's baiting has led radio and tv into apologizing for commercials, says Joseph J. Weed, president of Weed Tv.

Weed feels that it is this "sniping" from other media that has prompted the countless suggestions for the need to improve commercials.

## FILM

A film series which can be run as either a half-hour or feature length program is being distributed by Official Films.

The program is *Rocky Jones, Space Ranger*, produced by Roland Reed Jr. Reed shot the 39 stanza series in sequences of three half hours each with fully integrated story lines. This gives stations the opportunity to program 12 90-minute plus three 30-minute shows.

With this program structure, Official announced, "stations are afforded increased opportunities to capture their audiences in time periods normally devoted to feature showings."

**Guild Film's sales for their current fiscal year** now 5<sup>1</sup>/<sub>2</sub> months gone) are running more than three times the total figure for the full previous fiscal year.

This was announced at a stockholders' meeting 18 May by Reuben Kaufman, Guild president. The current sales total is more than \$10 million.

Though Kaufman didn't use the word "barter" he referred to its use in passing by saying, "... we have developed methods of utilizing (program series) to generate valuable tv advertising time which your company sells to leading sponsors."

Kaufman also referred to negotiations for distribution rights for product from "one of the America's best known major film studios." The studio referred to is believed to be one of those which have not yet released pre-1948 product to tv.

A unique profit-sharing plan has been set up whereby stations programing AAP's Popeye cartoons share in

the income from Popeye residuals like T-shirts, records, books, etc.

The plan provides that for stations devoting a minimum number of program promotion announcements weekly share with AAP, according to the size of their territories, in the manufacturers' profits. The plan has been initiated in New York City with WPIX.

TPA's second co-production deal in Canada has finally gotten *Tugboat Annie* off the ground.

The show will be produced jointly by Lever Bros. of Canada and Normandie Productions. The latter co-produced *Huckleberry and the Last of the Mohicans* with CBC.

NPA's "Rocket 36" package of 20th Century-Fox features is now sold to 120 stations. ... AAP reports that recent ARB ratings for its Warner Bros. cartoons averaged a 16 rating in 17 major markets. ... NBC Tv Films has bought the *Charlie Farrell show* a 12-episode block aired on CBS TV last summer, from Hal Roach, Jr.

CKLW'S Disc Jockeys are **The 3 Busiest**  
*"Traveling Salesmen"*  
 in the Detroit Area!



**TOBY DAVID**  
 6:45-9:45 a.m.  
 Mon. thru Fri.  
 Music, time, weather, comedy! Everything to attract listeners and keep them listening at the wake-up hours.

**BUD DAVIES**  
 12:30-1 1:30-2  
 Mon. thru Fri.  
 Music in a pleasing manner for early afternoon listeners. Variety and guest interviews with celebrities.

**EDDIE CHASE**  
 3:30-4:45 6:15-7  
 Mon. thru Fri.  
 Late afternoon and dinner hour music for everyone. Good listening for 'rolling home' motorists.

**CKLW**  
 800kc. **MUTUAL**  
**50,000 Watts - GUARDIAN BLDG., DETROIT**  
**ADAM YOUNG, Inc.** **J. E. CAMPEAU**  
 National Rep. President

Also  
**CKLW-TV**  
**325,000 Watts**



*\*and her family*

we deliver  
1000  
like this\*  
for 31c

**M**uch prettier, actually, from a sponsor's point of view, because these ladies *buy!* And at WVNJ you can talk to a thousand of them (and their families) for one minute at a cost of only 31c. Same rate for men, too.

Most advertisers know that the New WVNJ has more listeners than any other radio station broadcasting from New Jersey. As a matter of fact—almost twice as many as the next 2 largest combined.\*

\*Source—Hooperatings Jan.—Feb.—New Jersey

Most advertisers know the quality of this audience—for the new programming concept of playing only Great Albums of Music has brought the station thousands of new and potentially better buyers than ever before.

Most advertisers know, too, that WVNJ delivers this audience at less cost per thousand than any other radio station not only in Jersey but in the entire metropolitan area as well.

That's why WVNJ is the hottest radio station in the New Jersey market—bar none. Get the facts and you'll make WVNJ part of your advertising day.



Represented by:  
Broadcast Times Sales  
New York OX 7-1696

**WVNJ**

Newark, New Jersey

**Radio Station of the Newark Evening News**



# WASHINGTON WEEK

25 MAY  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

The FTC this week let fly its first preliminary action against the man-in-the-white-coat type of tv commercial.

Singled out as a sort of guinea pig is American Chicle Co.'s Roloids brand.

In issuing a complaint against Roloids, FTC aides disclosed it is their plan first to develop the case and then see how the commission rules on it. Should the commissioners take a stern view of this type of advertising, the staff will proceed against a long list of similar-type sponsors.

The charges in the Rolaid complaint cover this ground:

- False disparagement of competing alkalizers.
- Misrepresentation of the effects of the product vis-a-vis competitive products (comparing a burnt tablecloth hole with the action of stomach acids).
- Use of a man-in-a-white-coat to state that Roloids has the recommendation of the medical profession, thereby having the "capacity to deceive a substantial portion of the public."

This is the first complaint centered on the visual part of tv commercials since the special radio-tv unit was set up within the FTC.

(See "The FTC Crackdown, 30 March SPONSOR, for the intended scope of the FTC's probe of air commercials and the follow-up plans for the FCC.)

You can get a broad picture of the current state of the American economy from these excerpts from a Department of Commerce report issued this week:

- Gross national product rose again in the first 1957 quarter, indicating an annual rate of \$427 billion, compared with \$424 billion for the last quarter of 1956 and \$403.5 billion for the first quarter of 1956.
- Personal income in April was at a seasonally adjusted rate of \$339.5 billion—up \$1 billion from March and \$18 billion over April '56.
- Total output has risen irregularly, but final demand has grown steadily. In the first 1957 quarter output rose by \$8.5 billion (annual rate).
- Personal consumption expenditures, governmental purchases, and exports all rose. The higher level of purchasing ate into business inventories, although 4% of the 6% increase in value of production was due to higher prices and only 2% to higher volume.

Rep. Robert C. Byrd (D., W. Va.) this week joined the clan calling for regulation of the tv networks.

The source of his complaint: CBS TV's switching its affiliation from WCSH-TV, Charleston, to WHTN-TV, Huntington, following the latter's purchase by Cowles.

Charged Rep. Byrd: The FCC "exerts a life-and-death hammerlock over individual stations, while the networks are left to their own designs—often at the public's expense."

The near future could bring a welter of report releasing on Capitol Hill, as well as some action by the FCC on fee tv.

Two such reports that are of marked interest to tv: The Celler Committee findings on its network probe, and the Senate Commerce Committee's multi-faceted look at tv.

Radio and tv got a comparatively cleaner bill than newspapers in a report this week by the National Association of Better Business Bureaus on questionable ads.

Of the ads "investigated," 21,915 applied to newspapers, 635 to radio, 594 to tv, and 56 to magazines.



**TRIANGLE STATIONS**

# Delivering **TOP** Audiences

**EXCLUSIVE**

ONLY TRIANGLE STATIONS deliver ALL of the top film product available to television, reaching ONE out of every TEN TV homes in America . . . 15,000,000 people in Connecticut, Delaware, Maryland, Massachusetts, New Jersey, New York, Pennsylvania and West Virginia.

WEIL-TV . . . Basic ABC • WNBC-TV . . . Basic CBS + ABC, NBC  
WFRG-TV . . . Basic CBS + ABC, NBC • WNHC-TV . . . Basic ABC + CBS  
Blair-TV for WEIL-TV, WNBC-TV and WFRG-TV • Katz for WNHC-TV  
Blair Television Association for WLCB-TV



# WORLD'S BEST MOVIES

**GM • Warner Bros • 20th Century-Fox • RKO**

TELEVISION'S HOTTEST BUY! \$3½ billion worth  
the BEST entertainment on TV *anywhere*... topping  
competition in market after market. Prime time  
abilities going fast! Phone or wire today!

## 95¢

per 1000 **ADULT** Viewers\*

\*BASED ON WEEKLY AVERAGE

SOURCES    Telepulse, Binghamton, Nov. 1956  
Telepulse, Scranton—Wilkes-Barre, Nov. 1956  
ARB, Altoona, Nov. 1956  
ARB, New Haven-Hartford, Nov. 1956  
ARB, Philadelphia, Mar. 1957

TRIANGLE STATIONS

**WFIL-TV**

PHILADELPHIA, PENNSYLVANIA

**WNBF-TV**

BINGHAMTON, NEW YORK

**WFBG-TV**

ALTOONA, PENNSYLVANIA

**WNHC-TV**

NEW HAVEN-HARTFORD, CONN.

**WLBR-TV**

LEBANON, PENNSYLVANIA

Owned by Radio and Television Div. Triangle Publications, Inc., 40th & Market Sts., Philadelphia 19, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. WNBF-AM • FM • TV, Binghamton, N. Y. WFBG-AM, Altoona, Pa.

WNHC-AM • FM • TV, New Haven-Hartford, Conn. WLBR-TV, Lebanon, Pa.

National Sales Office 485 Lexington Avenue, New York 17, New York

# SPONSOR HEARS

25 MAY  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

A Madison Avenue veteran urges restraint in the current flurry of industry backbiting at newspaper tv reviews and comment. He feels that:

"Charging some critics with incompetence and irresponsibility will only focus attention on your own weaknesses. Anyway, in the long run the panning is washed out by the praise. That was radio's experience in the late '30's and early '40's."

Another clue to the height air media have soared in General Motors' firmament: Campbell-Ewald has the authority of supervision; but Henry Jaffee, producer of the Dinah Shore-Chevrolet series, will be in direct contact throughout with top GM management.

The dickering for tv rights to feature films is beginning to be as imaginative as the film fare itself.

A group had offered to put up two Park Avenue buildings as security for 26 post-1950 films. But the film company this week decided the transaction was too elaborate.

Western agencies continue their trend to tie up with Madison Avenue as a means of servicing their air business in the east.

This week's searcher in New York: Gerald A. Hoeck, radio-tv v.p., of Seattle's Miller, Mackay, Hoeck & Hartung, which spends around \$120,000 on spots for the Bardahl oil additive in the New York metropolitan area.

Much to their surprise, three radio stations this week had the rug yanked out from under them by the woman ad manager of a firm which spends \$2 million a year on air media.

What triggered her action was this: A fourth station, also handled by the same rep, had got into a personal hassle with her over delinquent payments.

After the wholesale cancellation, the rep tried to rescue the innocent trio—but to no avail.

Every dynamic field has its departed "legendary" figures—people who pioneered, had colorful personalities, and became topics of mellow reminiscence.

A check around the business evokes these names that might come under the "legendary" classification in radio:

John Shepard III, founder of the Yankee Network, who quoted the scriptures in quitting CBS and in return was wired by William Paley: "The Lord is our shepherd; we shall not want."

L. B. Wilson, the sardonically witty founder of WCKY, Covington, who counselled many a neophyte to success in the industry.

M. H. (Deke) Aylesworth, NBC's first president, who recruited the weight and prestige of giant advertisers to the medium.

Scott Howe Bowen, who as a broker and general station rep, did a similar job for spot.

Danny Danker, JWT v.p., who crashed the Hollywood name barrier for radio.

Quinn Ryan, the WGN, Chicago, announcer-manager, whose many firsts in special events and other programing gave vitality and imagination to radio.





## **"GEE!"** said the little girl in Chicago

She was watching WGN-TV at noon (along with 331,800 other boys and girls). She was thrilled by the Lunchtime Little Theatre, designed by WGN-TV to get "GEE!" reactions (Nielsen, March, 1957, 13.5%).

She had her mother buy the sponsor's product.

That's why Top Drawer Advertisers use WGN-TV.

Let our specialists fill you in on some exciting case histories, discuss your sales problems and advise you on current availabilities.

Put "GEE!" in your Chicago sales with

# **WGN-TV**

CHANNEL 9—CHICAGO



## BARTERED TIME

(Continued from page 35)

with a line of advertisers waiting to get on it, isn't going to be exchanging its valuable time for film, knowing that this time will be sold at cut rate.

7. *You can't count on a renewal, if you're satisfied.* Each barter sale is a "once-in-a-lifetime" deal, not renewable after the year or run of contract since it hinges upon a particular syndicator making a specific exchange with a particular station. Once that station has paid up in time for the film property, there's no reason to be sure that it will trade off any more of its time for film.

Hence it's more difficult to maintain a continuous schedule after termination of a barter contract than on rate card spot schedules.

Despite the drawbacks, a barter-discount purchase does offer net advantages to many advertisers, or they would obviously not be buying or considering the buy.

However, as Les Persky, president of Product Services, says: "Barter can never replace spot buying. It can only be a marginal operation. Through it, we're reducing the inequities of the

present distribution pattern, where a major advertiser controls the shelf space and the other guy can't afford sufficient advertising to fight him."

Persky says he hopes barter will not siphon off established spot advertisers, and that the value of barter will continue only so long as it doesn't become too widespread, or used by giants like Lever, Colgate or P&G.

"We think it's ideal for the newcomer to tv," he told SPONSOR. "For instance, we're planning to introduce a new cigarette brand for a major advertiser through such bulk discount schedules."

Not only did Persky sign a contract at SPONSOR's presstime for various film properties worth over \$8 million, according to him, but he plans another step. "We've just commissioned an independent film producer to make a half-hour adventure series for us which we'll use strictly for barter. The show is being financed by sponsors for its first-run, but we expect to get five years of timebuying power out of it as well."

There's less than unanimous enthusiasm throughout the tv and advertising industry today about the spread of barter deals. In fact, even those who're

engaged in such exchanges frequently point out barter may easily backfire.

Here are the advantages and disadvantages of barter to the syndicators, stations, agencies and reps:

**Syndicators:** Essentially, barter is the outgrowth of increasing film inventory both from the avalanche of feature libraries and through the accumulation of syndicated product. As more and more new shows become available for syndication, the third and fourth runs of old product depreciates in value. While the individual syndicator might make more on his product when it is paid for in cash, he'd just as soon make something on barter than have the old product lying around.

That isn't to say that only well-worn film is being put up for barter. On the contrary, each barter package generally includes some top properties as well, but these are in the minority as are Class "A" announcements on the station's side of the deal.

Different syndicators make different barter arrangements and frequently individual deals of one syndicator differ from each other. However, it's a fair estimate to say that virtually every distributor who has feature film libraries is doing some bartering.

MCA TV, for instance, is giving stations some of its programing in return for a 50-50 share in all the participations that the station sells after the first national client provided by MCA TV. This barter, however, is strictly on rate card, according to agencies now considering such packages.

NTA Executive V.P. Ollie Unger says: "The syndicator who can afford to think in long-range terms and not barter, is better off. Do I think barter is a good way to do business? No. Do I think it will be done? Probably. Will we do it? Maybe. Do we want to? No."

His views generally sum up the reaction of the syndicators. In many ways, they feel they're being seduced into barter virtually against their will.

"That's where we can help the syndicator by acting as their 'reps,'" says Time Merchants' Dick Rosenblatt. "The syndicator's like a banker accumulating time, but his risk is great especially on a short-term deal. We help him unload this time."

**Stations:** The situation is not too different for the stations than it is for the syndicators. Stations that couldn't afford film programing they need if

# BEST SHOT OF THE YEAR



"I like the idea of a publication that has all the basic data on tv and radio exactly when and how we need it most. That description fits Fall Facts Basics to a 'T'."

Lou T. Fischer  
vice-pres.,  
Dancer-Fitzgerald-Sample,  
Inc., New York

IN USE 20 JULY
AD DEADLINE 2 JULY



they had to pay cash, can acquire it through barter deals.

As the president of a major rep firm told SPONSOR: "Of course, we're opposed to barter on principle. But I've got to admit it—it's a god-send to some of our stations. After all, the film product they're getting is increasing the value of some of their time periods and thereby attracting other national advertisers at the card rate."

Mostly, the reps are violently opposed to barter even in those instances where they collect commission on the bartered-time sales through exclusive contracts with their stations. Their main concern is the long-range effect of barter deals on the station's reputability and the sound economic base of the tv industry.

Said the president of another large rep firm: "Unfortunately we can't do anything but advise our stations against barter. I think it's reducing this business to the laws of the jungle. Furthermore, in a barter both parties are trying to put something over on each other. It's simply not good business. The stations don't seem to realize that they're actually selling against themselves."

SRA, while considerably less than enthusiastic about the spread of barter, is relying on its members to advise stations against barter. There may eventually be action by other trade associations or by the Government, although no one has concluded that barter has any illegal aspect to it.

Where station-agency relations are concerned, barter sales might be considered a violation of the 4A's contract which provides that a station must not discriminate in price between advertisers. But then, it isn't the station that's setting the price for the bartered announcements.

It's conceivable, though it might be difficult to pin down, that some syndicators and stations have found a tax angle that makes barter even more attractive to them.

For instance, theoretically, when a syndicator trades \$3 million worth of film for \$3 million worth of time there's no need for declaring any income, since the two products exchanged cancel each other out.

It's assumed that the \$3 million in each case is an inflated figure—the syndicator will quote a top price on his product for barter, and the station manager will quote card rate on the time he's giving in exchange. Thus

both enter the exchange at \$3 million.

However, the syndicator then sells this \$3-million-worth of time for \$1.5 million. He has therefore, on paper, sold \$3 million worth of film for only a \$1.5 million return, and shows a loss of \$1.5 million. The same applies to the station.

**Agencies:** There are several reasons why agency media people aren't too happy about barter. One reason is the fact that they have little control over a barter buy, thus in effect, buy a pig in a poke, and can't exercise their skill as buyers.

Secondly, they aren't happy—particularly if their involvement in a barter buy becomes public—because the reps are generally opposed to barter. Since the individual timebuyer depends upon the goodwill of reps in clearing good time for his client, the buyer doesn't want to cause friction.

Agency management on the whole doesn't always look favorably on barter, though some are forced into such deals because their clients request that they investigate any buy that seems economical. But quite often in the past, barter buys were made directly by the client with either the syndicator or the syndicator's agent, and thus not commissionable.

"If we'd paid agency commission on this buy it would have lost some of its value as a bargain," one ad manager told SPONSOR candidly. "Of course, we know this puts a strain on our relationship with the agency and so we don't want to publicize it too much."

**Reps:** It's natural that the station reps would be opposed to barter on principle. After all any form of rate-cutting, and that's what barter amounts to, hurts the product that they have to sell and makes it tougher to sell—and their product is the reputation of the station and the value of its time.

Furthermore, several reps told SPONSOR (generally behind carefully closed doors) that the film product their stations got on barter deals "not only won't do anything to boost the value of their time and programming lineup, but will drive viewers away."

Essentially, most reps agree that the stations are the key to the future of barter. "If advertisers find it an economic buy, they'd be nuts to forego it," one rep told SPONSOR, freely expressing the views of the majority. "It's up to the stations to evaluate these barter deals with an eye to the future and to what they're doing to the value of their rate card. It's clearly up to stations to refuse these deals."

## it's **KSAN** in San Francisco

**PROVEN MOST POPULAR WITH NEGRO LISTENERS  
YEAR AFTER YEAR\***

(\*Negro Pulse)

**KSAN**  
Is Your  
Best Buy...  
Because  
**KSAN**  
Goes Where  
280,000  
Negro  
Listeners  
Are.



**K  
S  
A  
N** Goes  
Where  
The  
Negro  
Market  
Is!

for specific proof of all KSAN claims to fame,  
contact Stars National, Tracy Moore, or  
**WRITE, WIRE, PHONE KSAN**

1111 MARKET STREET, SAN FRANCISCO, CALIFORNIA, MA 1-8171



# 'WAY OUT IN FRONT!

**ONLY  
WSAZ-TV  
COVERS  
THE  
HUNTINGTON-CHARLESTON  
MARKET**

NIELSEN: NCS #2 1956			
% PENETRATION OF COUNTIES IN COVERAGE			
WSAZ-TV	STA. B	STA. C	
100% COVERAGE COUNTIES	21	1	1
MORE THAN 75% COVERAGE COUNTIES	45	21	5
MORE THAN 50% COVERAGE COUNTIES	56	30	15
TOTAL COUNTIES COVERAGE	69	50	22

**ARB: 8 out of TOP 12\***  
\*February 1957

**WSAZ-TV**  
**CHANNEL 3**  
**1-11**  
**HUNTINGTON-CHARLESTON, W. VA.**  
**N.B.C. NETWORK**  
Affiliated with Radio Stations  
WSAZ, Huntington & WKAZ, Charleston  
LAWRENCE H. ROGERS, PRESIDENT  
Represented by The Katz Agency

## Reps at work

**Harry Smart**, Blair-TV, Chicago, points out that "not only are Chicago reps in more severe intra-market competition, but we are in much more vigorous competition with other media, particularly network radio and tv." He notes that back in 1955 many clients were forced to buy marginal time at relatively high rates because there were few stations, thus fewer availabilities. Some of these advertisers left spot tv and now have to be re-educated that the medium now has good availabilities in all time classifications. "As in other major markets," Harry says. "Chicago reps are concentrating on daytime spot. Better research techniques have given us a better picture of daytime viewing and we feel it offers the greatest opportunities for the advertiser. Recently, one of the country's major advertisers tested daytime spot tv in a few selected markets and was amazed at the low cost, impact and results. Back a year ago or so, daytime advertisers were delighted with a cost-per-1,000's under \$1.50; today it's more the norm for advertisers to shoot for cost-per-1,000's under \$1.00 when buying this time. Thus, more advertisers are being sold on all-hours tv."



**Paul R. Weeks**, vice president and partner of H-R Representatives, Inc., New York, comments: "With all the attention given to concentrations of population in metropolitan areas, some buyers are diverted from highly important farm markets. Rural areas have high spendable incomes and large unit purchases are characteristic,



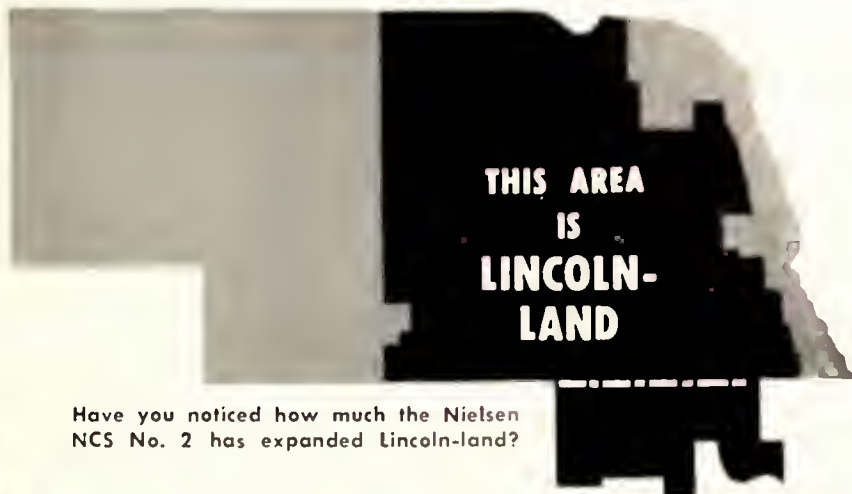
as farm families purchase commodities and supplies in truck load lots. Population is more scattered in rural sections, and the people don't form a 'metropolitan area' by census definition, but many a radio station regularly serves more families in its area than exist in some of the first hundred metropolitan markets. Farm radio is by far the best medium to reach this strewn out market. Radio has the ear of the farmers. It has im-

mediacy and is relied upon for vital news and information. The noon farm reports tell him what he will bring to market tomorrow: the road reports will let him know if he can get there. The storm report gets to him in advance of the hail: he isn't dependent on a newspaper delivery boy riding a bicycle. Farm radio is economical. You can reach this important segment without waste circulation."





# ARE YOU HALF-COVERED IN NEBRASKA'S OTHER BIG MARKET?



Have you noticed how much the Nielsen NCS No. 2 has expanded Lincoln-land?

## MERCHANDISE OFFER PROVES KOLN-TV PULLING POWER!

Last January, Gooch Milling Company made identical offers of a Cake Decorator Set over a number of TV stations in the Nebraska-Kansas-Iowa area. The tremendous pulling power of KOLN-TV was clearly demonstrated—securing the greatest number of orders at a considerably lower cost per order than any other station.

### CAKE SETS ORDERED AS OF FEBRUARY 23, 1957

Station	Cake Sets Ordered	Station	Cake Sets Ordered
KOLN-TV	2,924	Station E	1,184
Station B	1,462	Station F	783
Station C	1,420	Station G	512
Station D	1,292		

With the same offer and same time allotment, KOLN-TV pulled twice as many orders as the next best station!



### The Feltzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WKZO RADIO — KALAMAZOO-BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
KOLN-TV — LINCOLN-NEBRASKA  
Associated with  
WMBD RADIO — PEORIA, ILLINOIS

**KOLN-TV** covers Lincoln-Land—a rich 69 county area with 191,710\* TV homes!

Lincoln-Land has 296,200\* families—and KOLN-TV is their TV station. This important market is as independent of Omaha as Syracuse is of Rochester or Hartford is of Providence!

Latest ARB, Telepulse and Videodex surveys all show KOLN-TV dominates the Lincoln-Land audience.

Let Avery-Knodel give you the whole story on KOLN-TV, the Official CBS-ABC Outlet for South Central Nebraska and Northern Kansas.

\*See Nielsen NCS No. 2

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

# KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives

# KANV is Shreveport's ONLY ALL NEGRO PROGRAM STATION!



That's why KANV is **THE** station to use to reach this richer-than-average Negro market. Our experienced staff knows its audience and is ready to help with your sales problems at the local level. KANV rates are low and results are high!

## GET THE PROOF!



It's yours for the asking.

Write, call or wire the KANV  
Representative in your area—NOW!



## Tv and radio NEWSMAKERS



**Charles C. "Chuck" Woodard, Jr.** has joined the Westinghouse Broadcasting Co. as administrative assistant to the president, Donald H. McGannon. Woodard's varied experience in administration and the business side of network and station operations is expected to be of considerable value particularly at this time when WBC is adding executive depth to its expanding business operations. This expansion includes increased sales (first quarter of 1957 was about 20% higher than the previous year) and the recent purchase of WAAM-TV, Baltimore. Woodard comes to Westinghouse from CBS TV. He joined the network in Hollywood in 1950 and transferred to New York in 1953. Most recently he has been handling business and legal problems of network programming, local station operation, and film syndication activities at CBS.

**Sherwood Dodge**, former vice president and national marketing director at Foote, Cone & Belding, has joined Fletcher D. Richards, Inc., as executive vice president and a director of the agency. Dodge will assume his new responsibilities on 1 June. He has been associated with FCB since 1938, holding many posts including those of: research and marketing director, account supervisor and a member of the plans board. Dodge also has been very active in extra-curricular advertising affairs and currently is, among other things, a member of the media relations committee of the 4A's and also a director and member of the executive committee of the Advertising Research Foundation. Fletcher D. Richards' present interest in air media includes the U. S. Rubber sponsorship of *Navy Log* on ABC TV, just renewed for the 1957-58 season.



**Jack McGrew** has been named station manager for KPRC and KPRC-TV, Houston, according to a recent announcement made by Jack Harris, vice president and general manager of the stations. McGrew is a 27-year broadcasting veteran and has spent over 20 of those years at KPRC. He started in the industry as an announcer for KFDM, Beaumont, Tex., in 1930. In 1936 he joined KPRC also as an announcer. A year later he was made program director and in 1947 was named assistant manager and national sales manager for the radio operation. In 1951 he became assistant manager and national sales manager for both the radio and television stations and held this position until his current appointment. McGrew will continue to serve as national sales manager along with assuming his new duties as station manager.



court  
the  
family  
purchasing  
agent

We do! During every one of her wakeful hours, We entertain, encourage, instruct, coddle Mrs. Milwaukee Housewife. Yes... we love her... and that pretty little purse string she controls! But before you get the idea that we have ulterior motives... we confess. By currying her favor, we know we create a most favorable climate for your selling message. Talk to our housewives when they're in a mood to listen. Do it at a cost of just 42 cents per thousand!

# WEMP

5000 watt power at 1250 k.c.

MILWAUKEE

## KEY ENTERTAINMENT STATION

### BIG 7 RADIO PERSONALITIES:

Records round the clock... 24 hours a day, seven days a week...

**SPORTS:** Live Play-by-play Milwaukee Braves Baseball; U. of Wisconsin Football and Basketball; Green Bay Packer Football; special sports events, 11 sportscasts daily.

**32 NEWSCASTS DAILY:** Gathered and edited by 6-man WEMP news department from UP news wire, UP sports wire, 2 mobile units, special state correspondents, U. S. Weather wire, Police and Fire Department radio, regular daily telephone contacts.

represented wherever you live by Headley-Reed



# SPONSOR SPEAKS

## Spot radio's insecure triumph

Just two years ago when spot radio experienced its second straight year of billings decline, there were only a few in the industry who contended publicly that spot radio would come back strong. Having been among this small band of optimists, SPONSOR takes a certain measure of pride in the fact that figures newly released by SRA for the first quarter of 1957 show that spot radio skyrocketed by 40.5% over 1956.

But we aren't ready to retire from the field of prediction. We are confident now, as we were two years ago, that spot radio has undreamed of potential.

The present triumph of national spot radio, however, rests on an insecure foundation. Most of its progress has come in the sale of "prime time"—7-10 a.m. and 4-7 p.m. Spot radio is laden with commercials during these hours, largely barren otherwise.

This makes no sense. Tremendous audiences often equaling those of "prime time," are going to waste so far as national sponsors are concerned. To continue its growth, spot radio must now sell its fallow time with hard-hitting, dramatically-documented presentations like those responsible for its great progress of the past two years. Not to do so is to risk further over-congestion and advertiser discontent.

We predict the industry, including the station representatives, RAB and individual stations, will successfully meet this challenge. For the alert advertiser, the implications are clear: Stake out your claim in nighttime spot radio today.

## Promotion shark at work



This stunt proved that a station will stop at nothing to dramatize itself. It also proves that radio station operation is the best training available for putting your head in a shark's mouth. The man in the picture is Geoff Stirling, president of CJON, Newfoundland.

**THIS WE FIGHT FOR:** *No one who buys or sells tv time can afford to stand aloof from the question of fee vs. free tv. Fee tv will seriously damage tv as we know it. Tell your congressman how you stand on fee tv; tell him why.*

## 10-SECOND SPOTS

**Fifi:** A candy store chain in New York City is giving its customers a chance to win Fifi, "a genuine cream giving Jersey cow." *The boy who dreamed up this practical prize would make a fine station promotion man.*

**Calypso:** Now they've gone and taken "Imagery Transfer" radio concept and written it into a new calypso song called "Pretty, Pretty Image." *If it sets a trend, we may soon have a motivation research calypso titled "All Day, All Night, Motivation," and perhaps even "The Adman's Five O'Clock Blues Calypso."*

**Lucky:** For Howard Ward, manager of WWBG, Bowling Green, O., troubles come not single spy but in battalions. First, a flood inundated the station. Just when it was pumped dry, the twin tower blew over. Ward rigged up an antenna to an observation balloon, only someone shot it down. So he reinflated it, sent it aloft again. It then broke loose and sailed away.

**Competitive:** A San Mateo, Calif., theater manager distributed permits entitling "bearer to leave your tv set for 2½ hours tonite to see 'Funny Face' because here is one you can't see on tv until 1963." *We'll wait.*

**Debut:** WBAL-TV, Baltimore boasts the first televised and recorded piano recital by a chimpanzee. *Tv is building a real talent pool.*

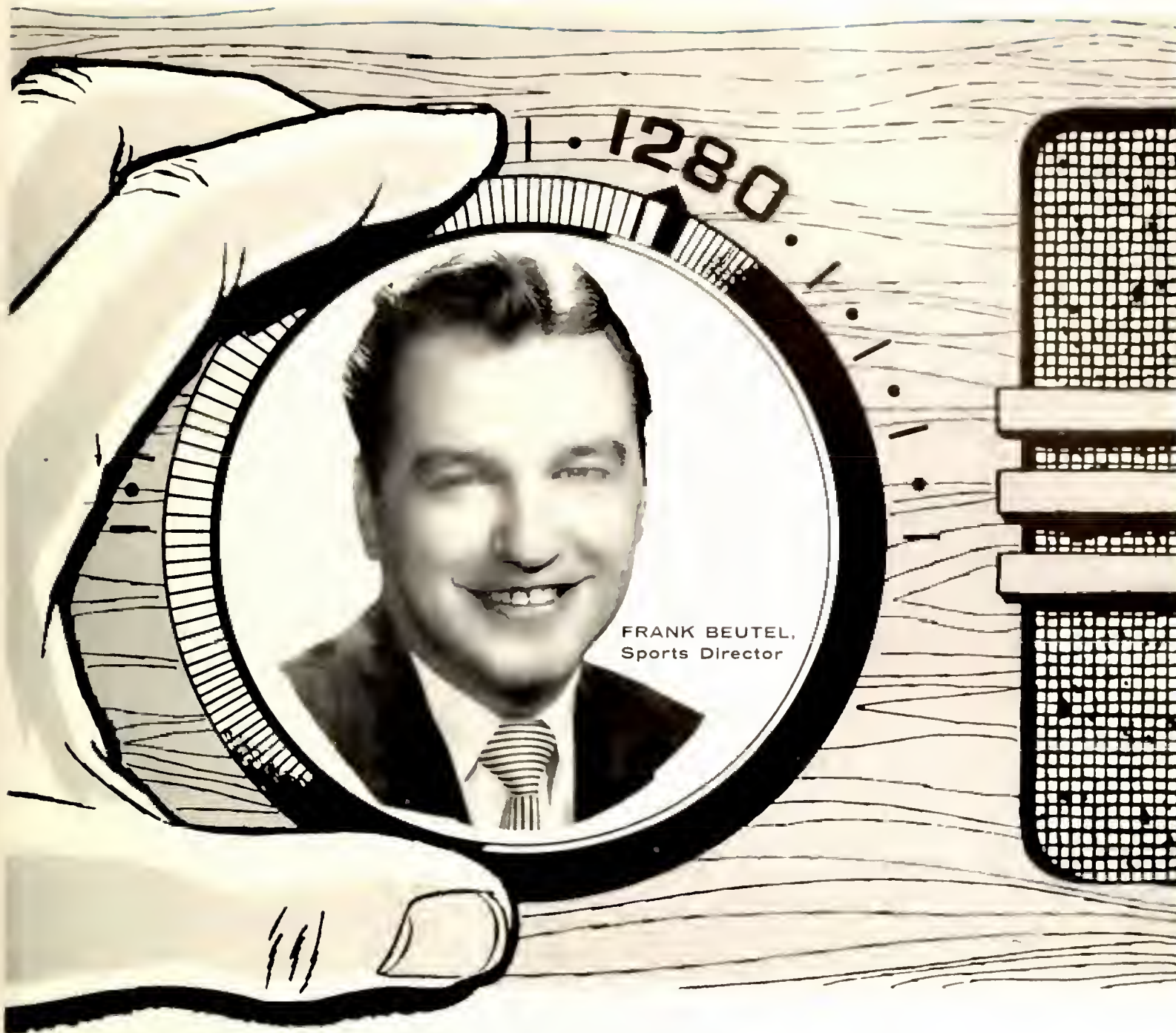
**Huh?** From *N.Y Times*—"The present show, titled *Caesar's Hour*, began in September, 1954. It is televised on Saturdays from 9 a.m. to 10 p.m." *No wonder he's quitting!*

**Upping the ante:** Lourenco Marques Radio, Johannesburg, S.A., begins a new show, *The Sky's the Limit*. They describe it as "a quiz programme with no limit in prize money." *Nothing wrong with the British economy.*

**Throes:** The announcement of his daughter's birth, designed by Phil Franznick, SPONSOR art director, is a booklet of 10 stop-motion photos of an ash tray. The first pic shows a single match in clean tray, then cigarette butts and matches gradually piled up. Final page shows ashtray with only a burning cigar and a single match in it. *Sort of a short, short picture story.*



*CHECK WTCN...where BIG things are happening!*



## **Top sports station in sports-minded market!**

And in 3 out of 4 years, WTCN Sports Director Frank Beutel named top Twin Cities Sportscaster! He and his staff broadcast play-by-play reports of Minneapolis Millers Baseball, University of Minnesota football—basketball—hockey—and baseball, golf tournaments, and professional boxing . . . for year-round sports programming, *more* sports than any other Twin Cities station! Check your Katz representative today for ratings and availabilities!

# **WTCN** MINNEAPOLIS-ST. PAUL

**5000 WATTS ABC 1280 Kc.**

Represented nationally by Katz Agency, Inc. Affiliated with WFDF, Flint; WOOD AM & TV, Grand Rapids; WFBM AM & TV, Indianapolis



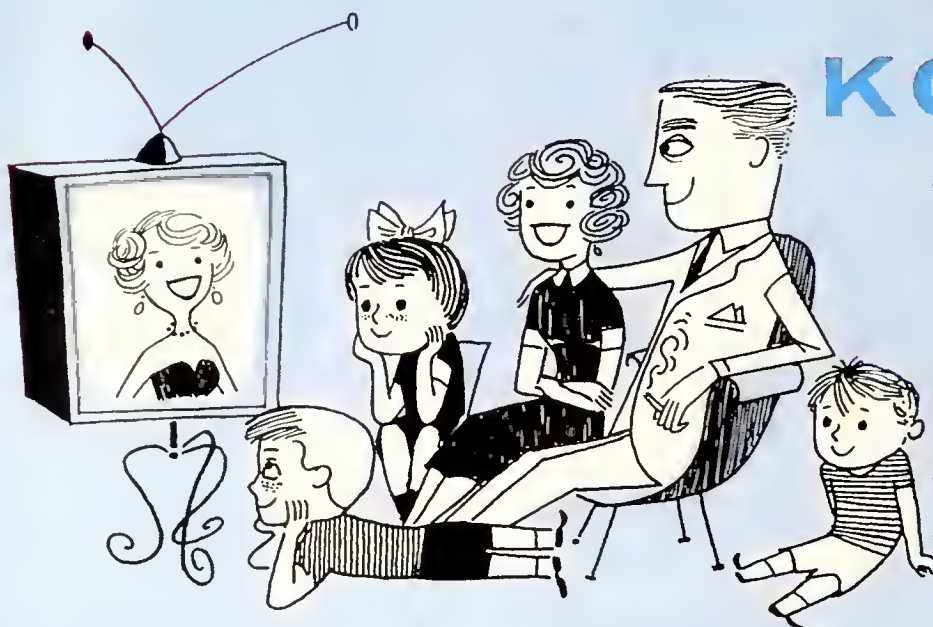
in Kansas City



a few  
eyes are  
elsewhere

but most  
people watch

**KCMO-TV**



Again, the facts: More quarter-hour  
firsts\* according to Pulse—February  
1-7, 1957—over 3 times as many as  
the other two stations combined.

\*Quarter-Hour Firsts

**KCMO-TV-310**  
**Station B-62**  
**Station C-33**



<b>KCMO-TV</b>	<b>Kansas City</b>	<b>channel 5</b>
<b>WHEN-TV</b>	<b>Syracuse</b>	<b>channel 8</b>
<b>KPHO-TV</b>	<b>Phoenix</b>	<b>channel 5</b>
<b>WOW-TV</b>	<b>Omaha</b>	<b>channel 6</b>

Joe Hartenbower, General Mgr.  
Sid Tremble, Commercial Mgr.  
Represented nationally by Katz Agency  
**KCMO-TV** . . . one of Mere-  
dith's Big 4 all-family stations



Wire-t Station Are Affiliated with Better Homes and Gardens and Successful Farming Magazine